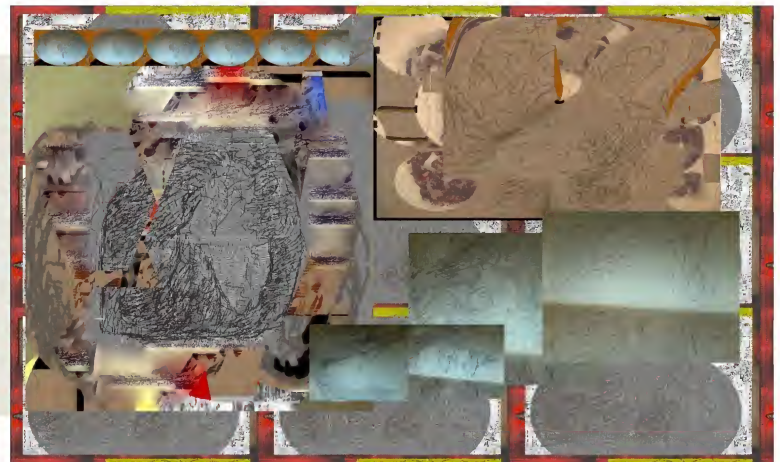
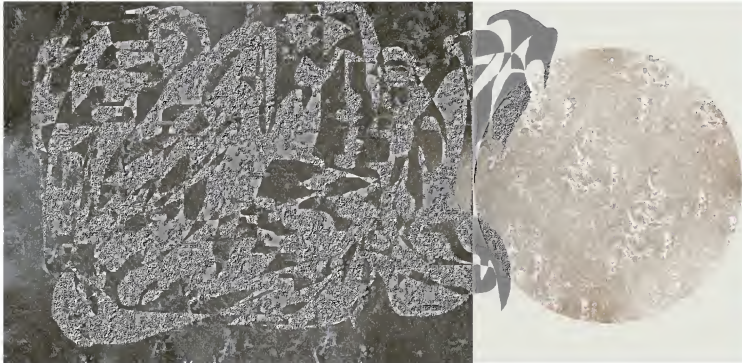


# The Serpent & the Egg and Eagle Labyrinth

Topological Thinking in a Morphogenic World

by Edwin VanGorder





The Serpent & the Egg and Eagle Labyrinth

## **Topographical Thinking in a Morphogenic World**

The use of pragmatism as assumed takes away from the underlying structure of the idea as used: we return to the conditions of experience as simultaneously those of the objects of experience.

1. How we create our own experience (association)
2. How we recognize our own experience (pattern)
3. How we project: motion towards and away object creating subject.

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1. Psychological colloids of cultural zones meet time in the making fast and slow, the long view directs trope to horizon, the faster pace maps itself : the phenomenal and semiotic, the semiotic and somatic.
  2. Correspondingly: Trace and Rhizome, raster and vector, structuralism and the semiotic niche
  3. Semiotic blending and the neurological model of media semeiotics realize evolution and cross species evolution reflective of interdisciplinary modes in the apperception.
  4. Torus, scroll,no-space, chance luck fate and fortune as the cultural cordage of a palimpsest remarking underwriting and overwriting give the autonomous structure of three dimensional mapping to overall projection of senses and sense in which elaboration and scission meet the morphological arrows of Boolean sets: opposition, union, intersection, the Cubist heritage of topological thinking in drawing initiated by Degas and Cezanne, Davinci and Michelangelo, and projected by Gericault per his Medusa as a raft of drawings with a maritime sail sign which inverts.
  5. Time as entering the streaming of motion sensor drawing now relates no space and the cinematic scroll to something like a cyclopean arch built in the sleeve which on the turns revises the semiotic realization of object to flat in a reversal informed this time by the synchronicity of that pairing which in relating motion towards and away an object to create a subject has the maritime connections of Krater and Nature Morte, as well as drawing room and gallery as the Baroque Rococo double hermeneutic towards site non site and no-space.

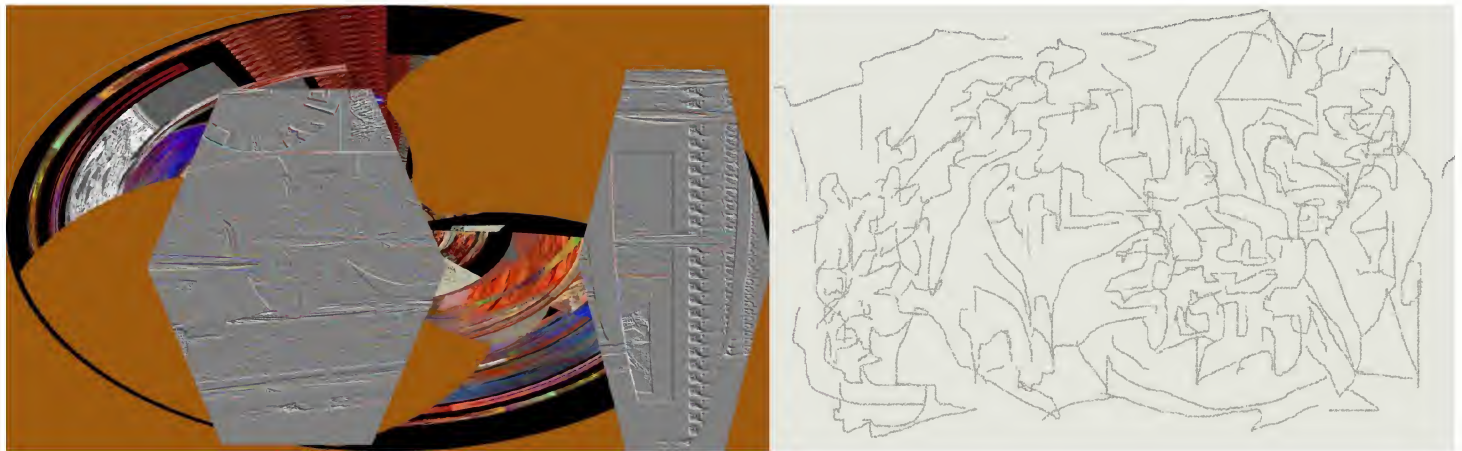
Art ontology of semiotic involvement in which patterning of figure ground and object subject oscillation press around the somatic identification. The dancer and the dance, the semiotic value of the signifier and signified at level of pattern merged as the semeiotics or reading value of phenomenology can be seen with Matisse where the pattern at its nominal level is embedded within his pictorial

1. patterns meta level in which an identification to movement patterns of model and growth patterns of plants within containment architectures give him time to press around the point as his material identification to the ontology. DeKooning similarly observed he needed two ideas- one to contradict the other with Cezanne the source of the shifting gaze which interrupted the interrogation of the pictorial by returning to the model, and interrupted the model in turn with the process of interpolation and interpellation presaged the irruptions upon chance and journalism which Gericault made possible, and Lacan implemented on the level of psychological colloids of creating time interactive to the creation of a subject by direction towards and away an object.

2. With Matisse: scission in the color (chromatic) spectrum and incision (incisive drawing) in the value scale are ideas which become modified in the motion sensor drawing. Streaming, or being in more than one place at the same time in relation to patterning as a meta level to reconditioning materiality through virtuality become the issues for me of identity usage and being which run concurrently with immersive, interactive and generative values presaged of the discourse harbored within the ethos pathos and dialectic of rhetoric as configuration between the somatic and semiotic values of phenomenology at the level of a neurological model (Eugini) of media responsiveness between fielding and streaming language as a collection of sites within a siting. Similarly Smithsonian's site non site displaced the artist to model "sittings".

3. Floating these approaches are ontologies of the natural and artificial approaches, quantitative and qualitative thinking.

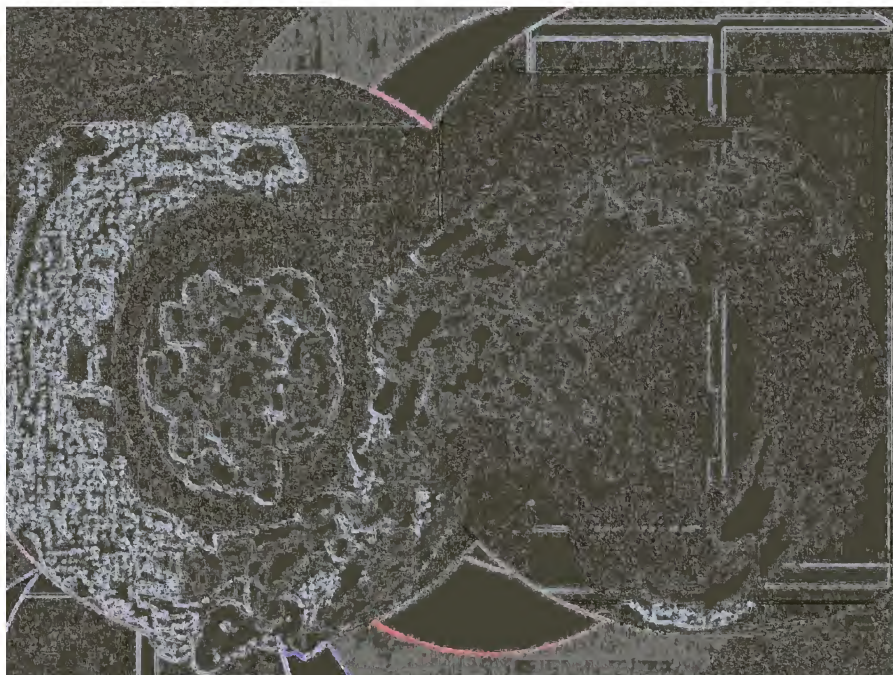
4. The thought experiment is the space where extraneous information arrives at a life of it's own within qualitative thinking or trope, the modes of topological thinking within a morphogenic world.



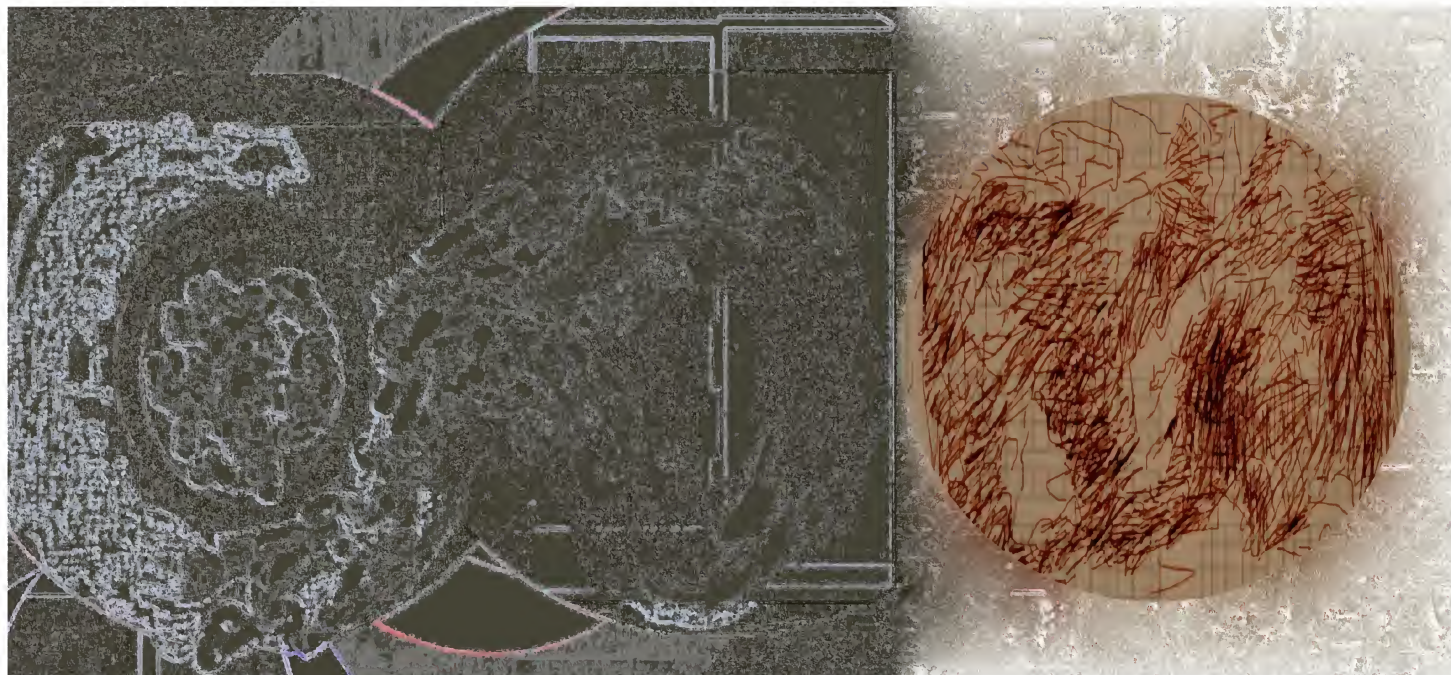
1. Semeiotics: Bal and Cronan are very careful to present their approach to semeiotics, since the projection of meaning towards “the conditions of experience as simultaneously the condition of the objects of experience” is a dominant chord of semeiotics, via the idea of our creating our own experience as the neo- paradigm, the approach, situation, siting, proxemics and definition of movement in mind and world as morphological arrows requires an ontology.

2. With Lacan: I see that as movement towards and away an object subjectively created by perception and chance towards a subject in the time of the event of perception in it’s gradations of scale.

3. Cronan comes from the cognitive sciences and gravitates towards the “natural” ideas spectrum, while Bal comes from a philosophical view correspondingly associated with the “artificial” I am using these words in the “logical” sense they have acquired, which perhaps separate's from the intuitive and nominal ...art of course famously researches “nature” and the psychologies are elaborately structured to concepts,natural traditionally however in this lineage refers to ideas that come intuitively to all people in regard to their immediate conditions, , and artificial ideas are playful,create associative diversions. The first perhaps have an interest in what might be called truth, the latter in the ontology of perception. Linking experience and conditions are the matrix then of the Kantian simulacrae that is to date what we can recognize in the pervasive idea that we create our own experience and those are the issues of our response and responsibility. Derrida was careful to hold this approach to its apperception and away from specific conclusions, Deleuze with Heidegger and the interest value of the PreSocratic discourse that can be deconstructed from Aristotelian categories opened the door to artistic production as perception rather than product.

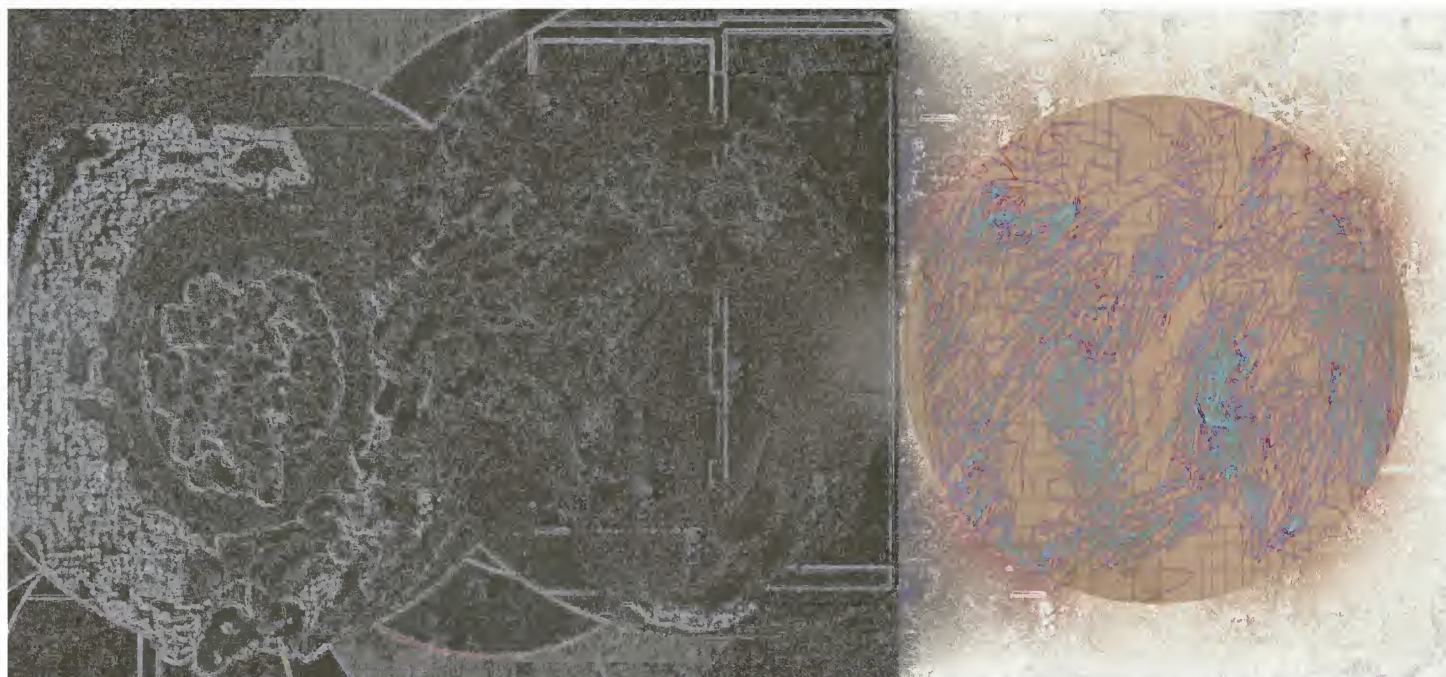




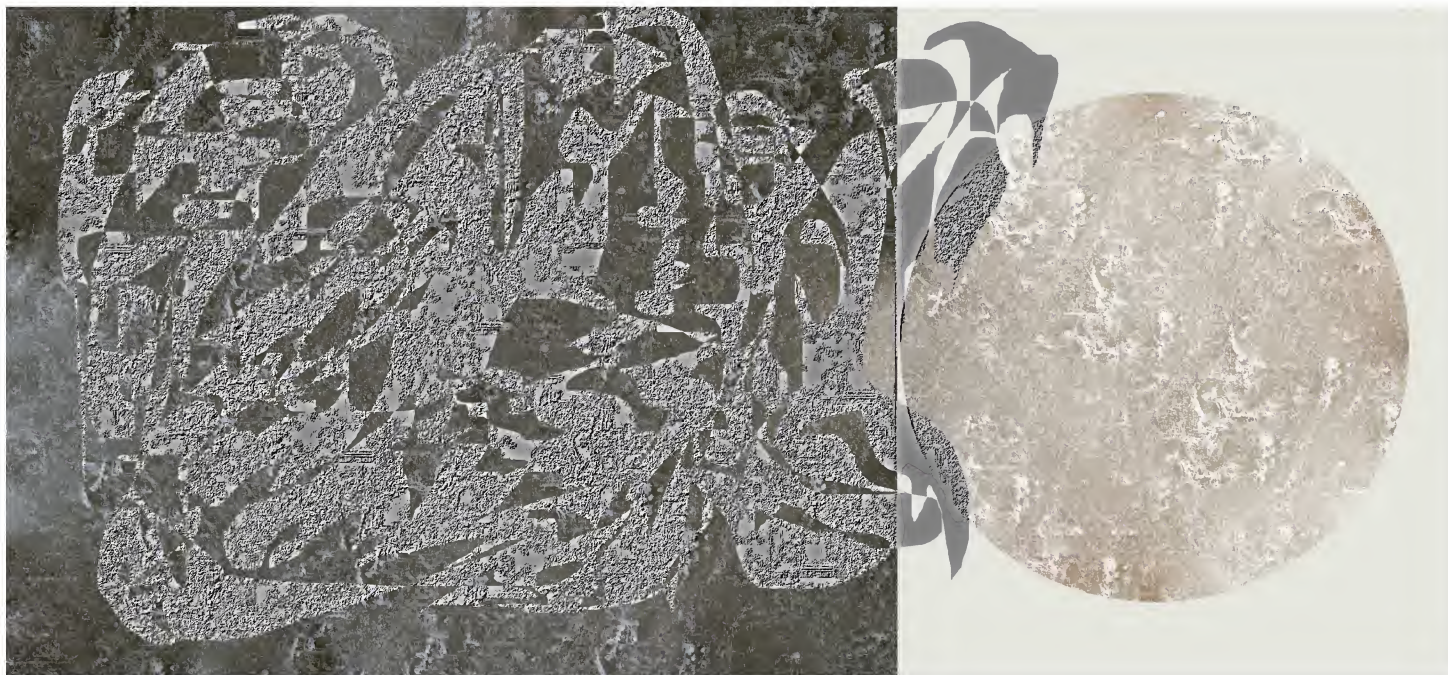


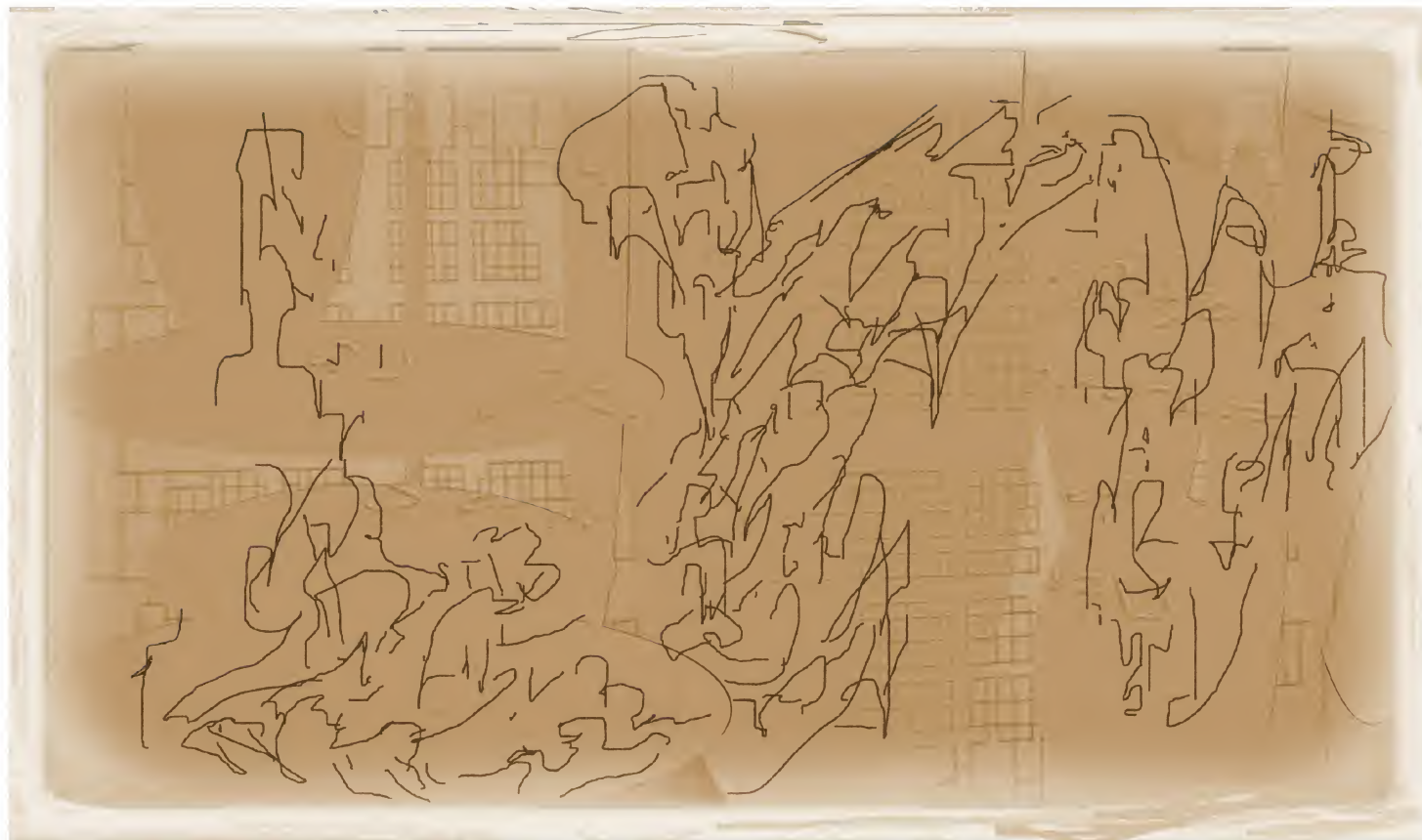






















1. Naturalness... provides a kind of precondition for proposing topology: the consideration of common denominators as morphological arrows

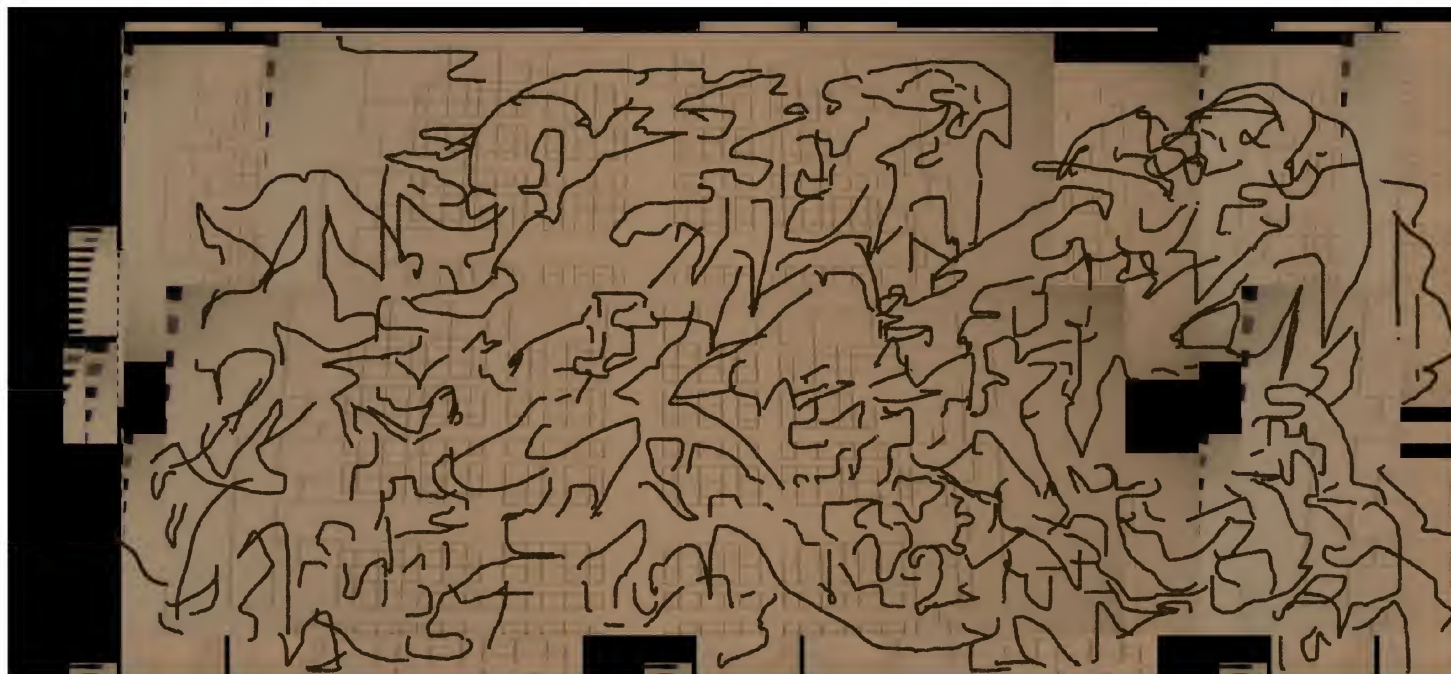
2. Topological thinking in a morphological world: Bollocks' question as to whether his own process was not in of itself nature is a very complicated proposition: it is the creativity of human beings within their approach as language animals which provides their very concept of nature, creativity is, as Heraclitus essentially provides, what is common to sign and signified. We read, not only phenomenon per se, but also what it is .

3. Thus the intended elasticity the lever, where that elasticity of language is ever the globality of the plasticity of expression through the building of discourse,

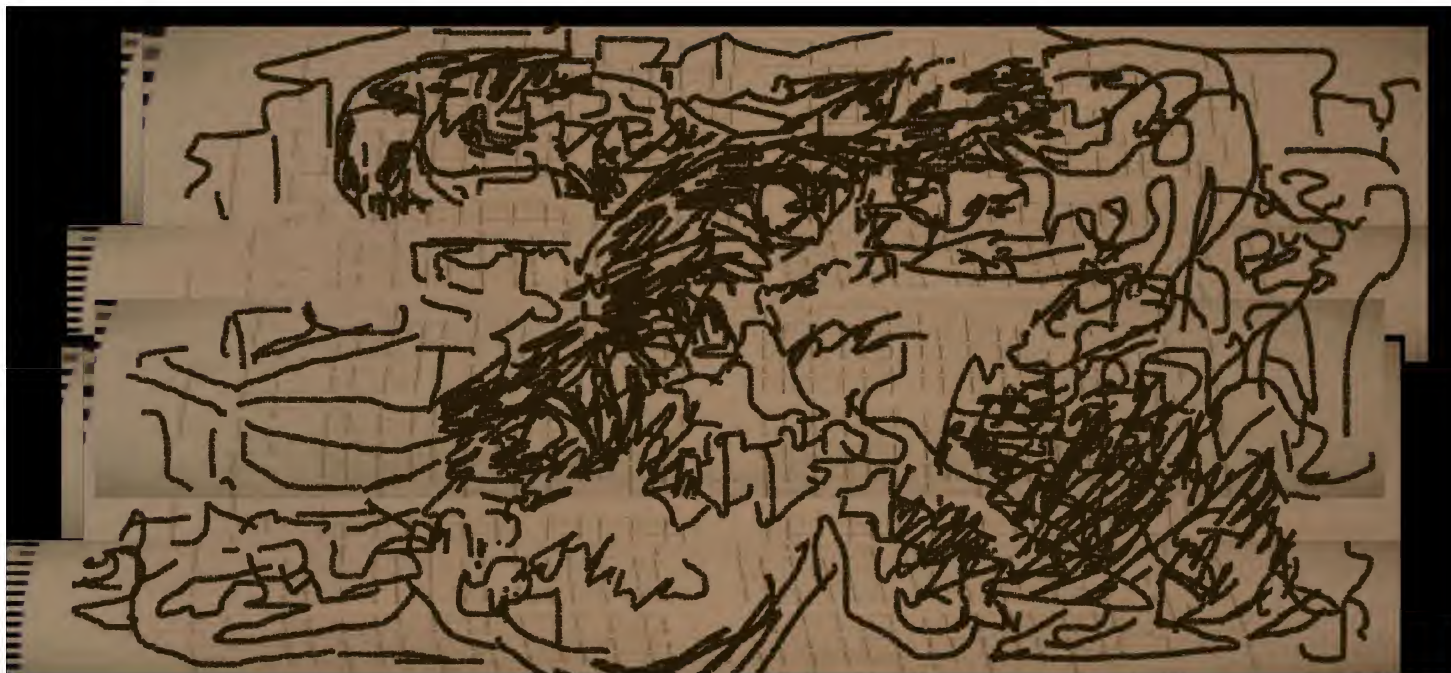
4. Discourse being that building, the rigorous establishment of the chords threads and strings of connective meaning associations as structures of a reading.

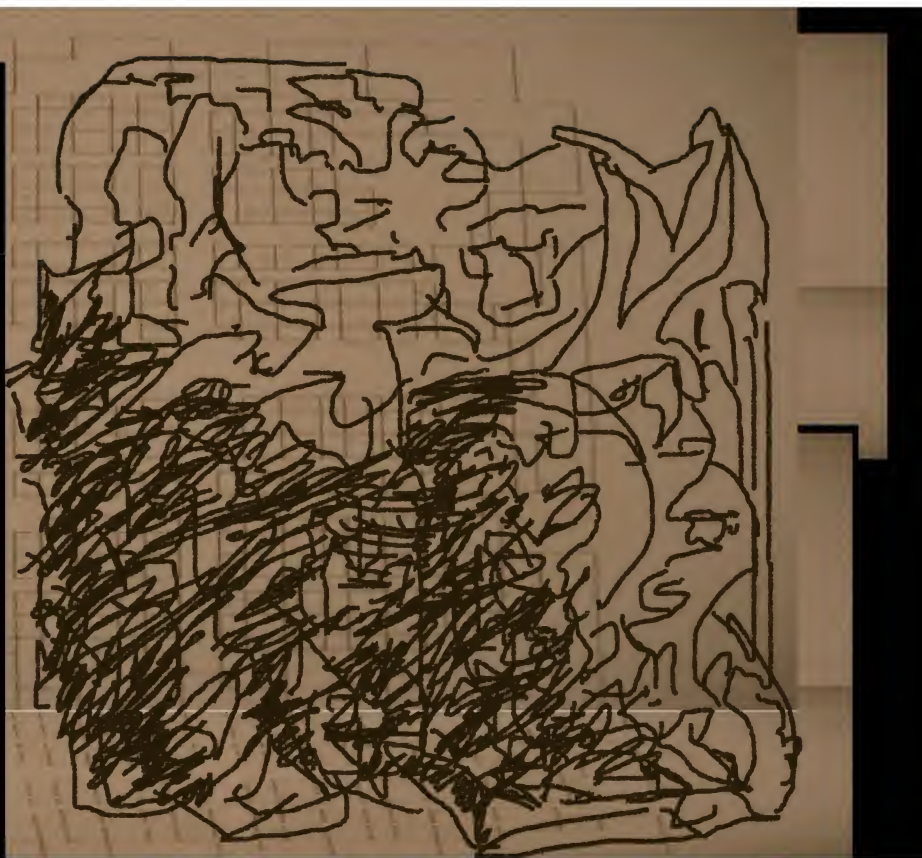
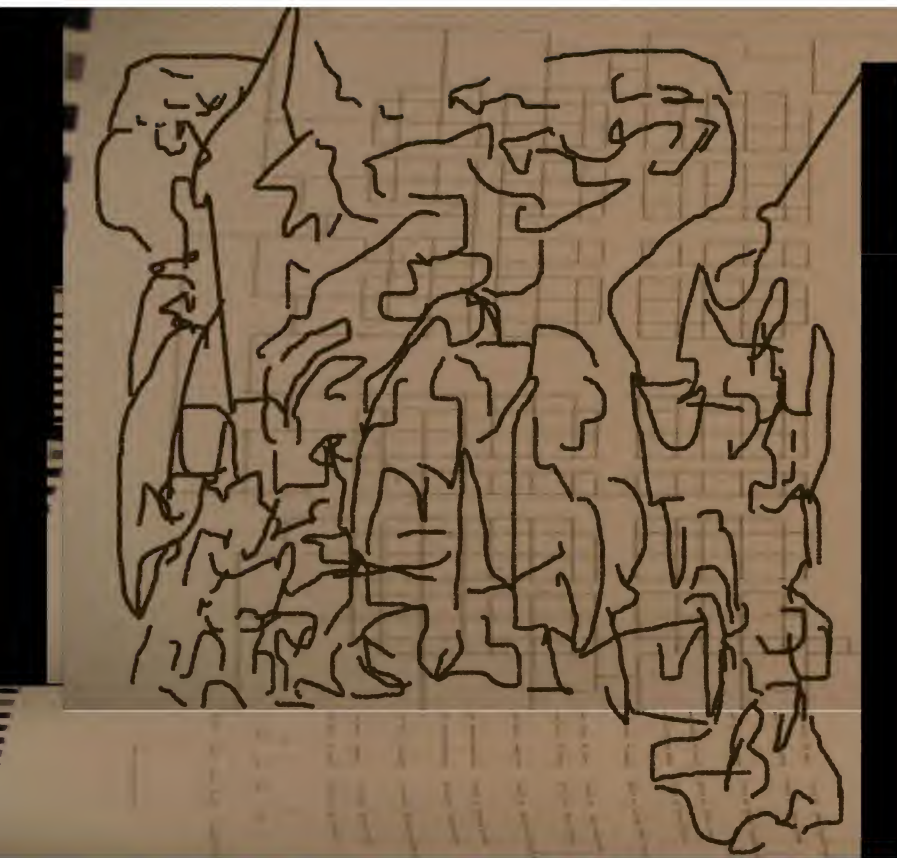
5. In my work the semiotic value is developed of the reading through the cyber loop, I will use for example a backgrounding of apparently Bauhaus like elements which in the new mode have a different planar reading, as those planes curve,. The edges of my recorded sheets have the information of perforations and through the cyber field they curve with the scroll, and give a kind of “text mapping” through the torus.













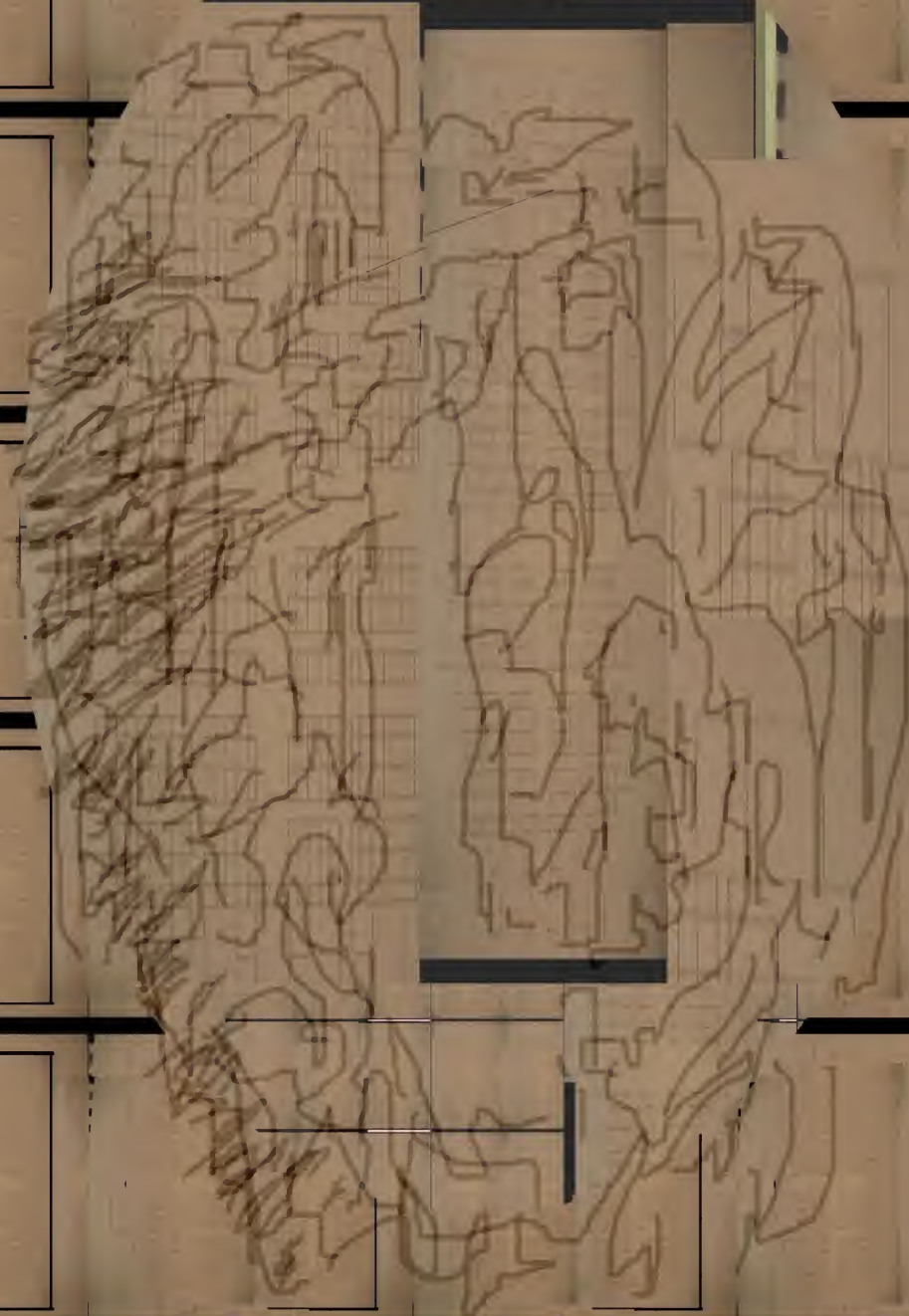




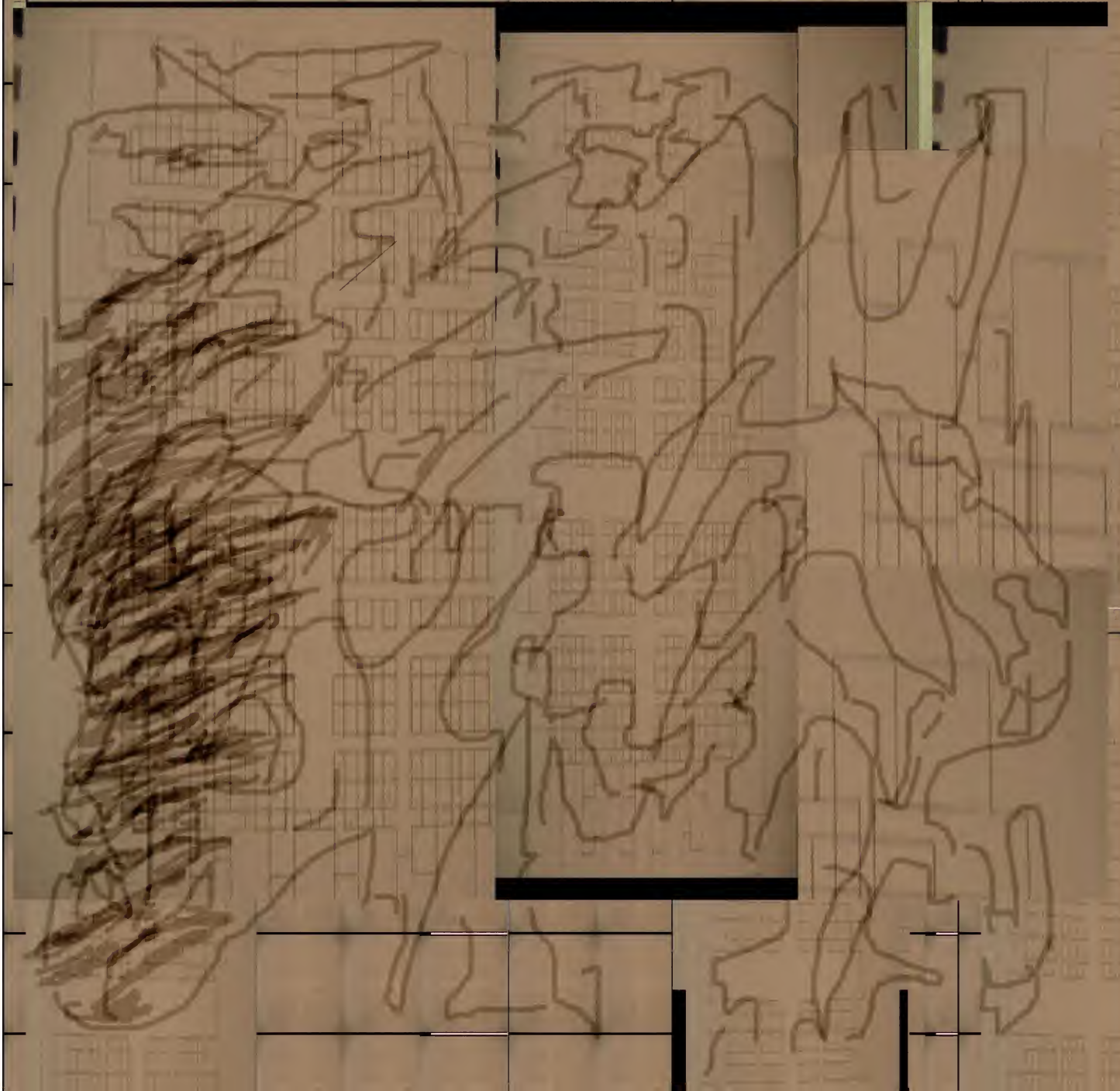


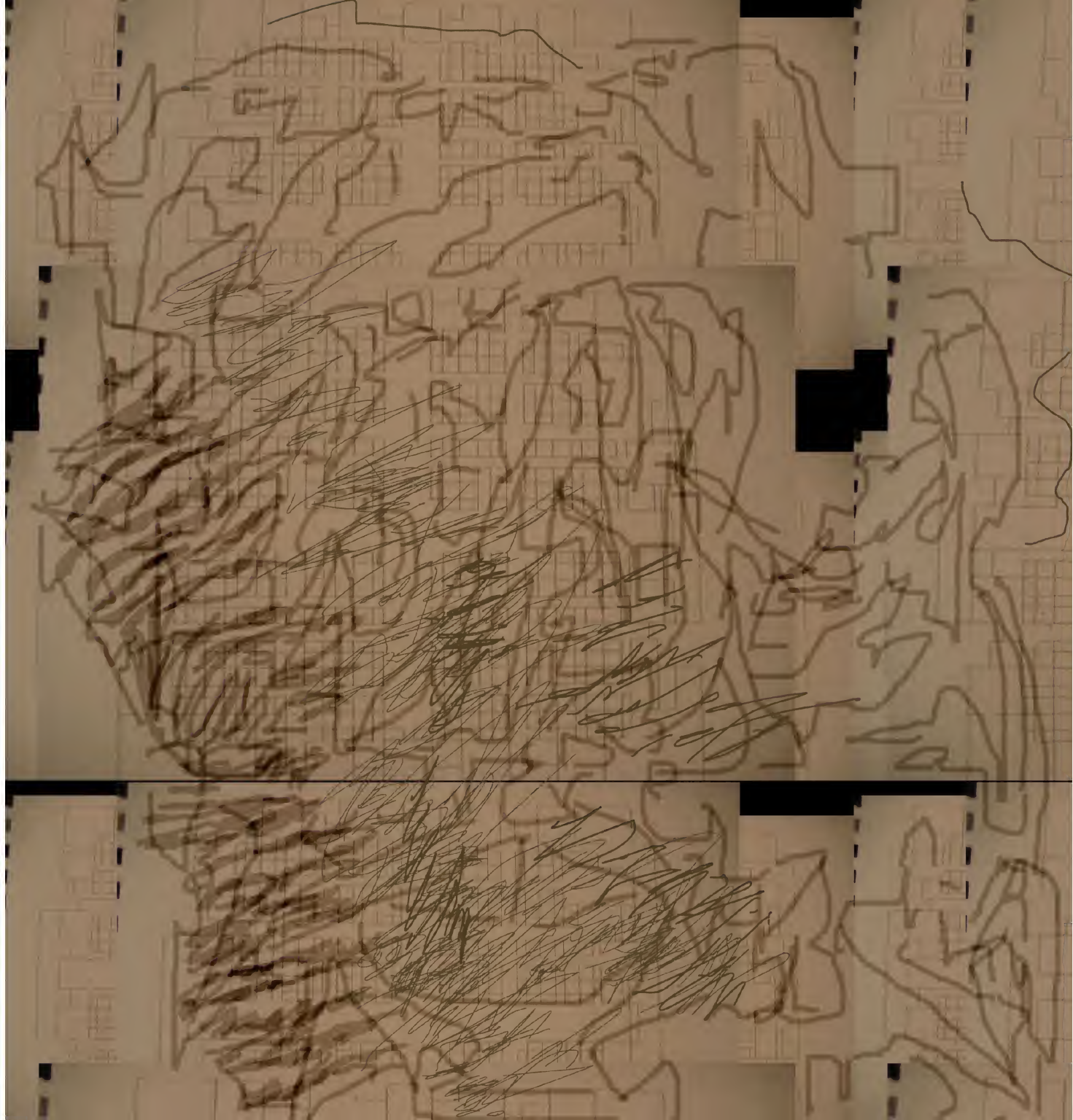




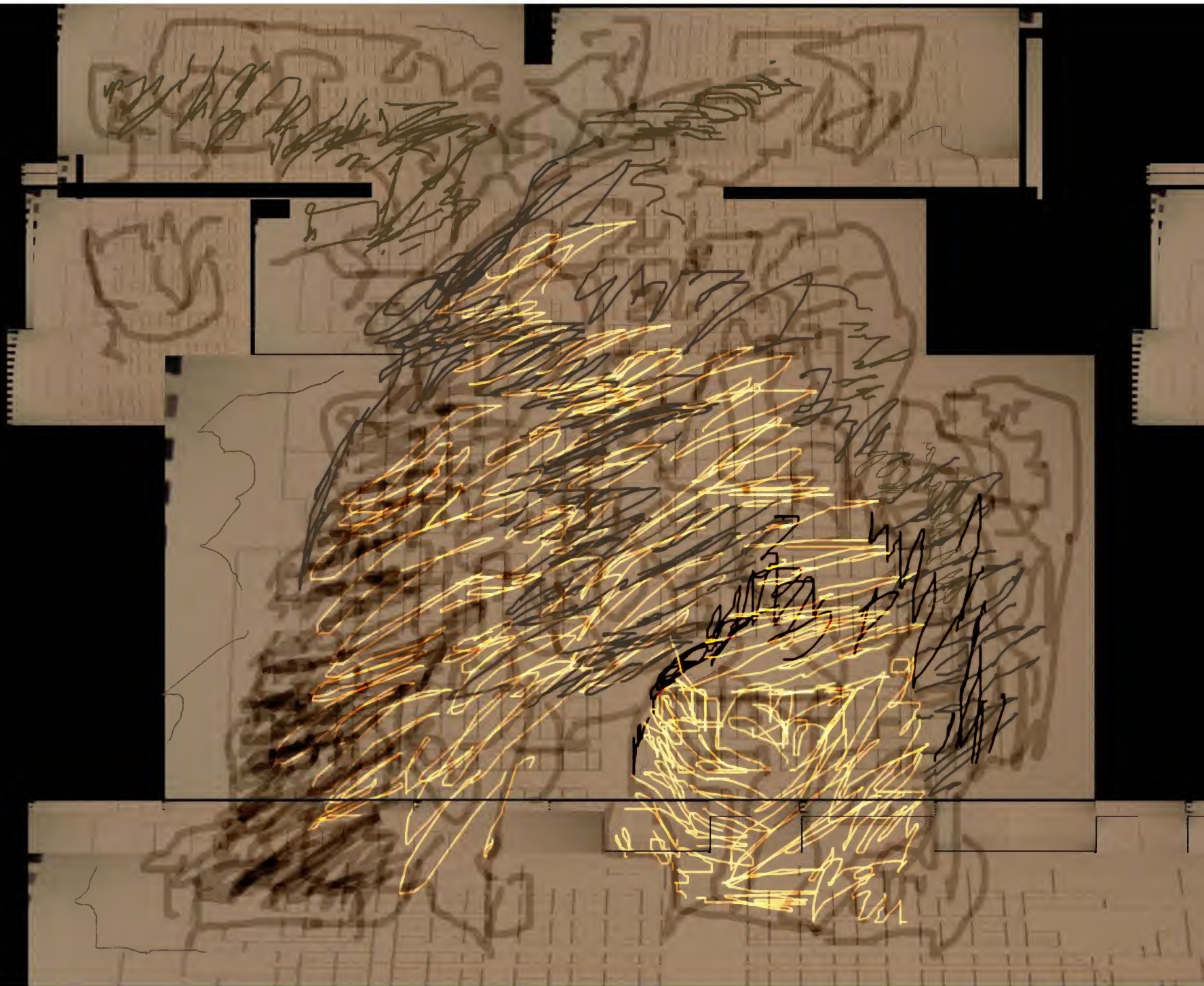




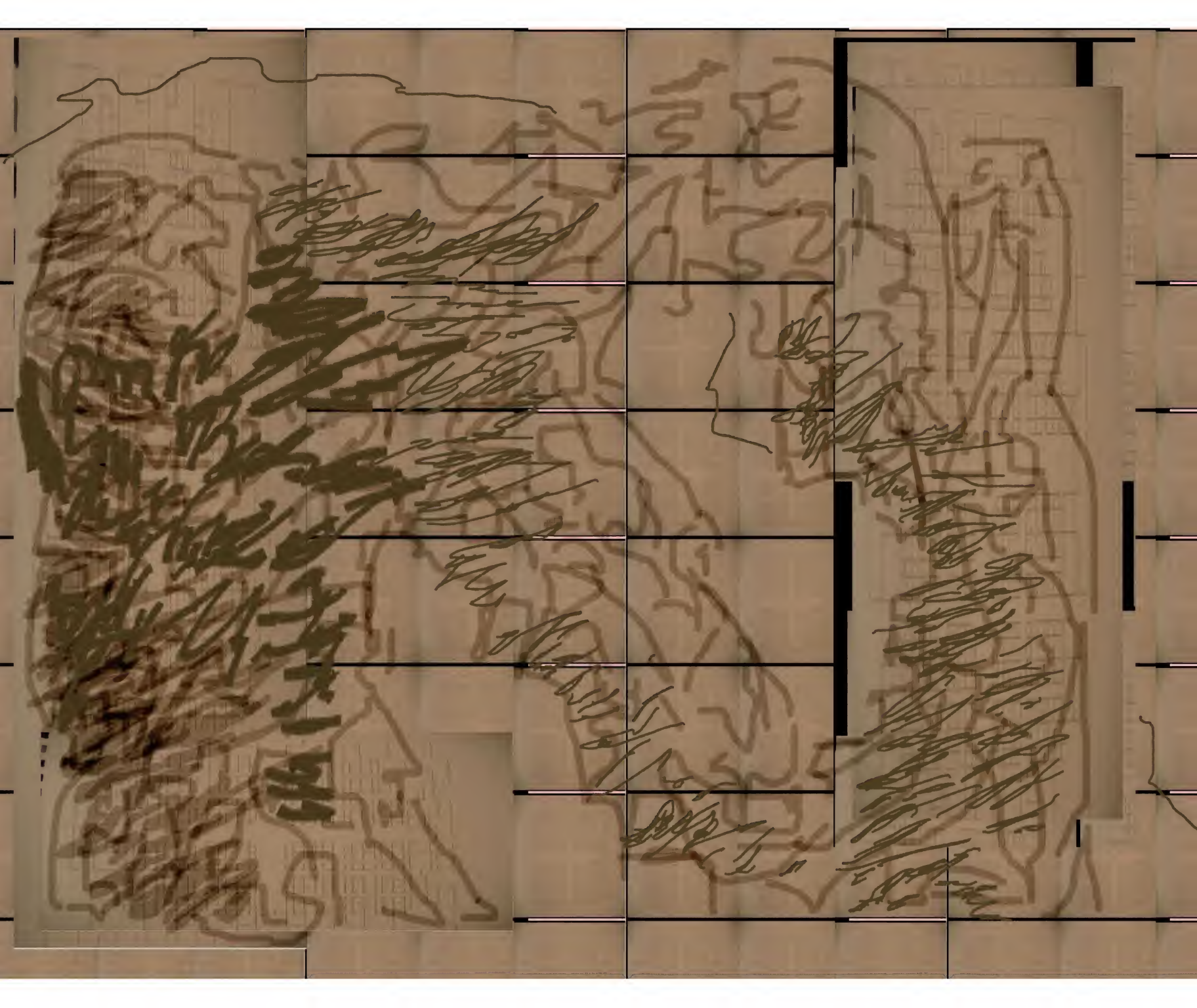


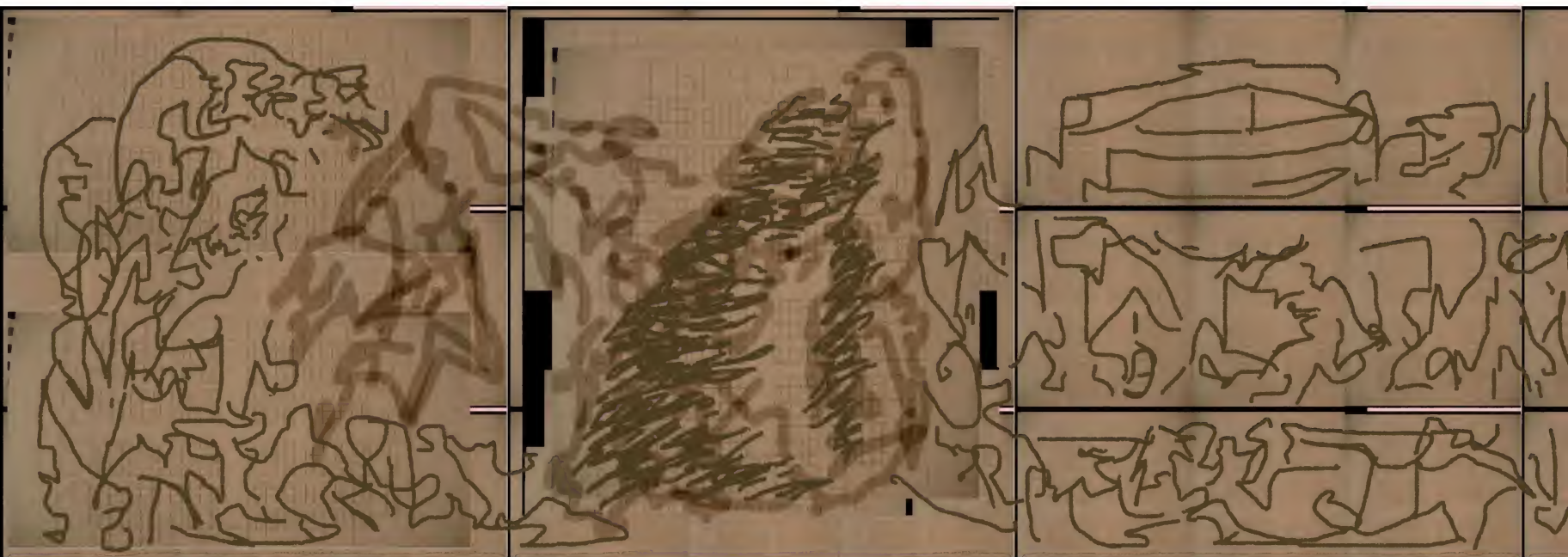




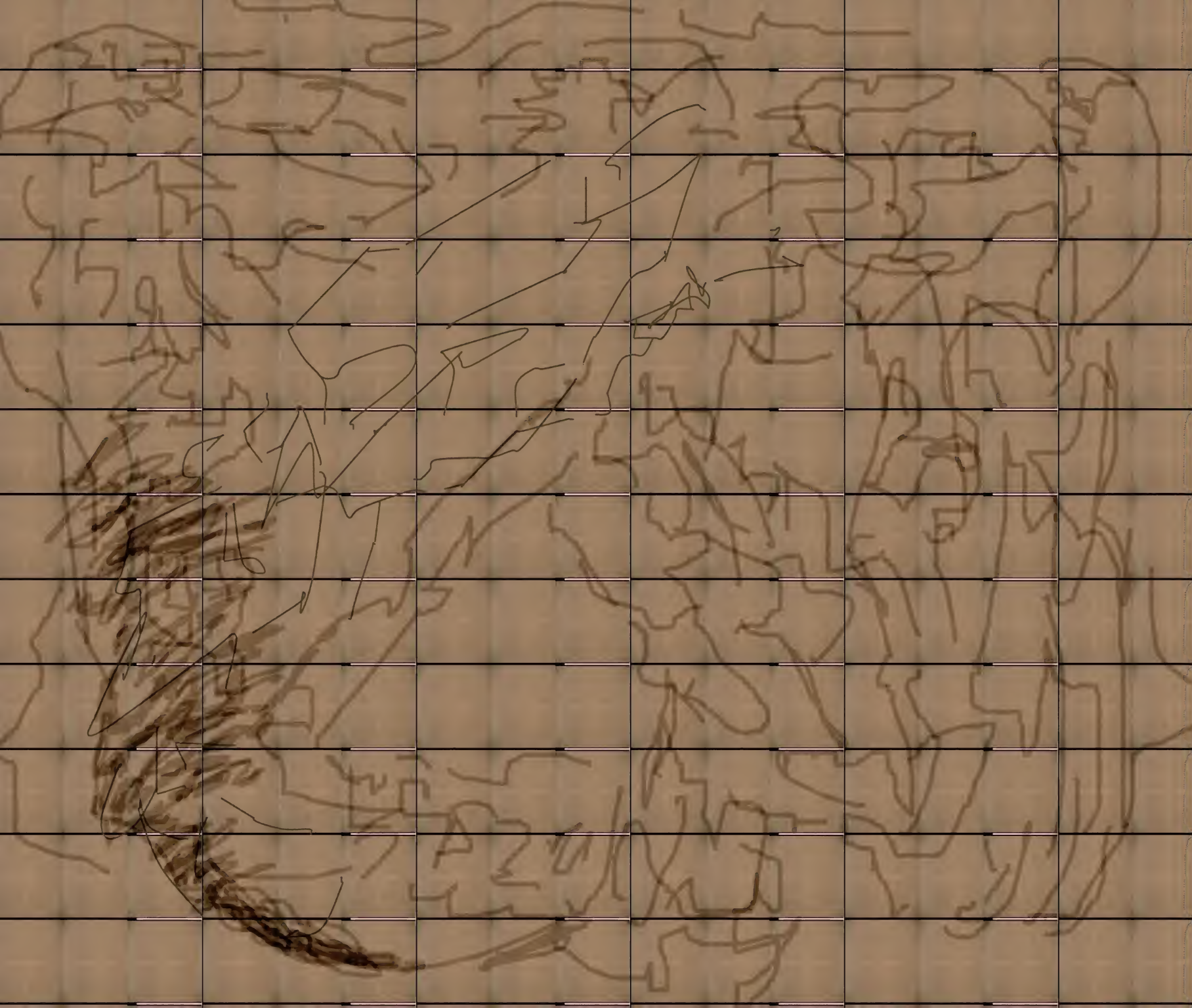




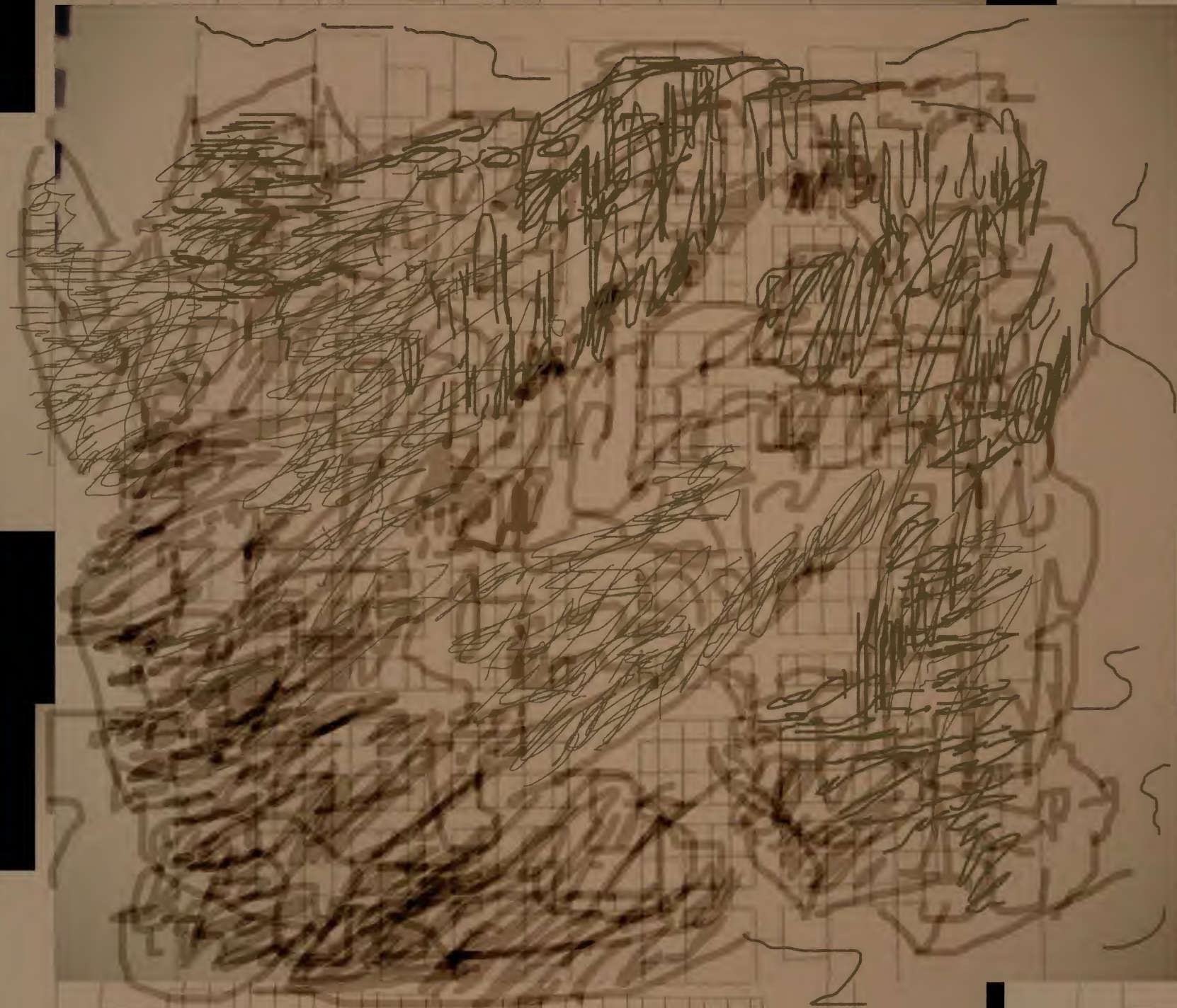




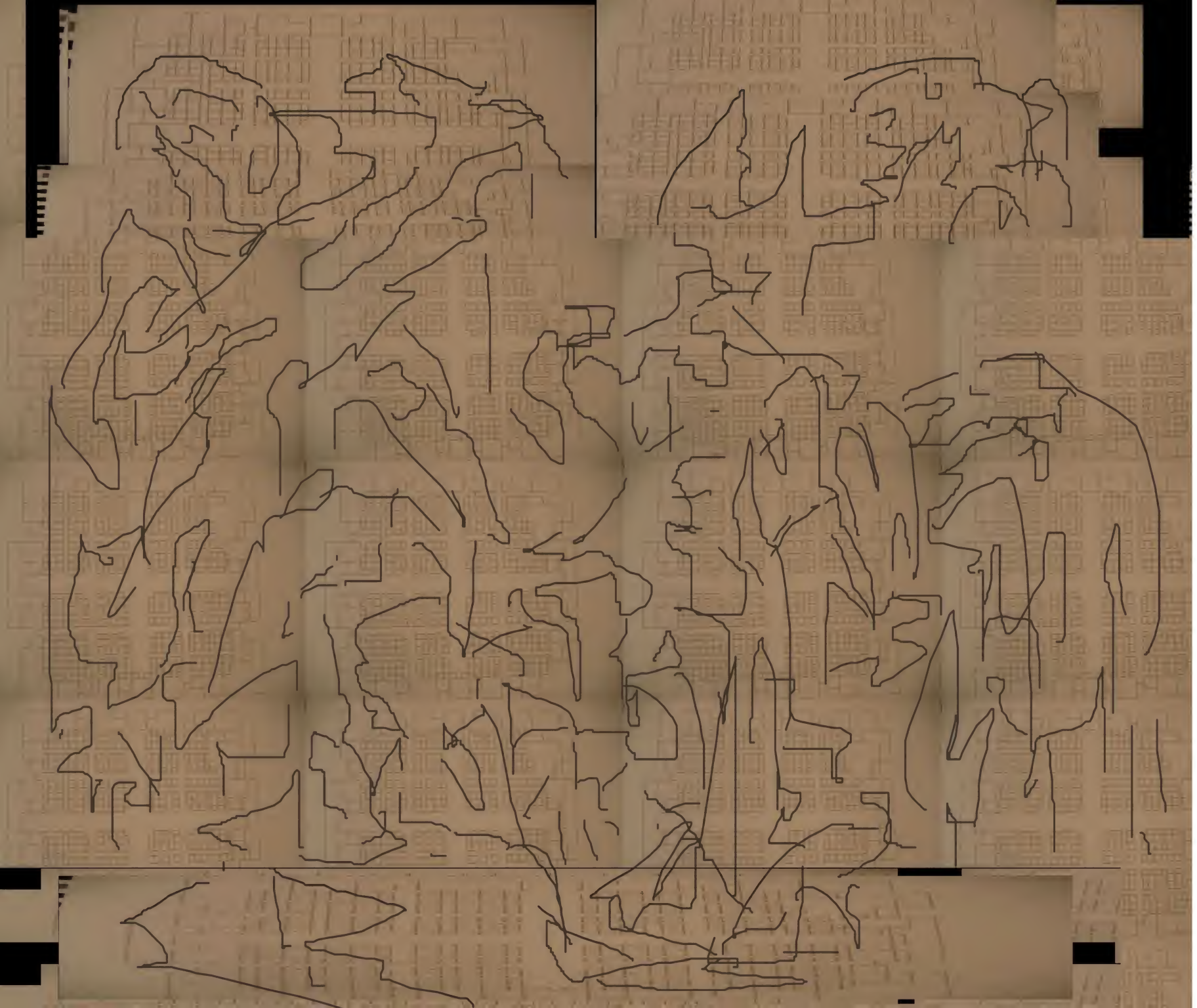




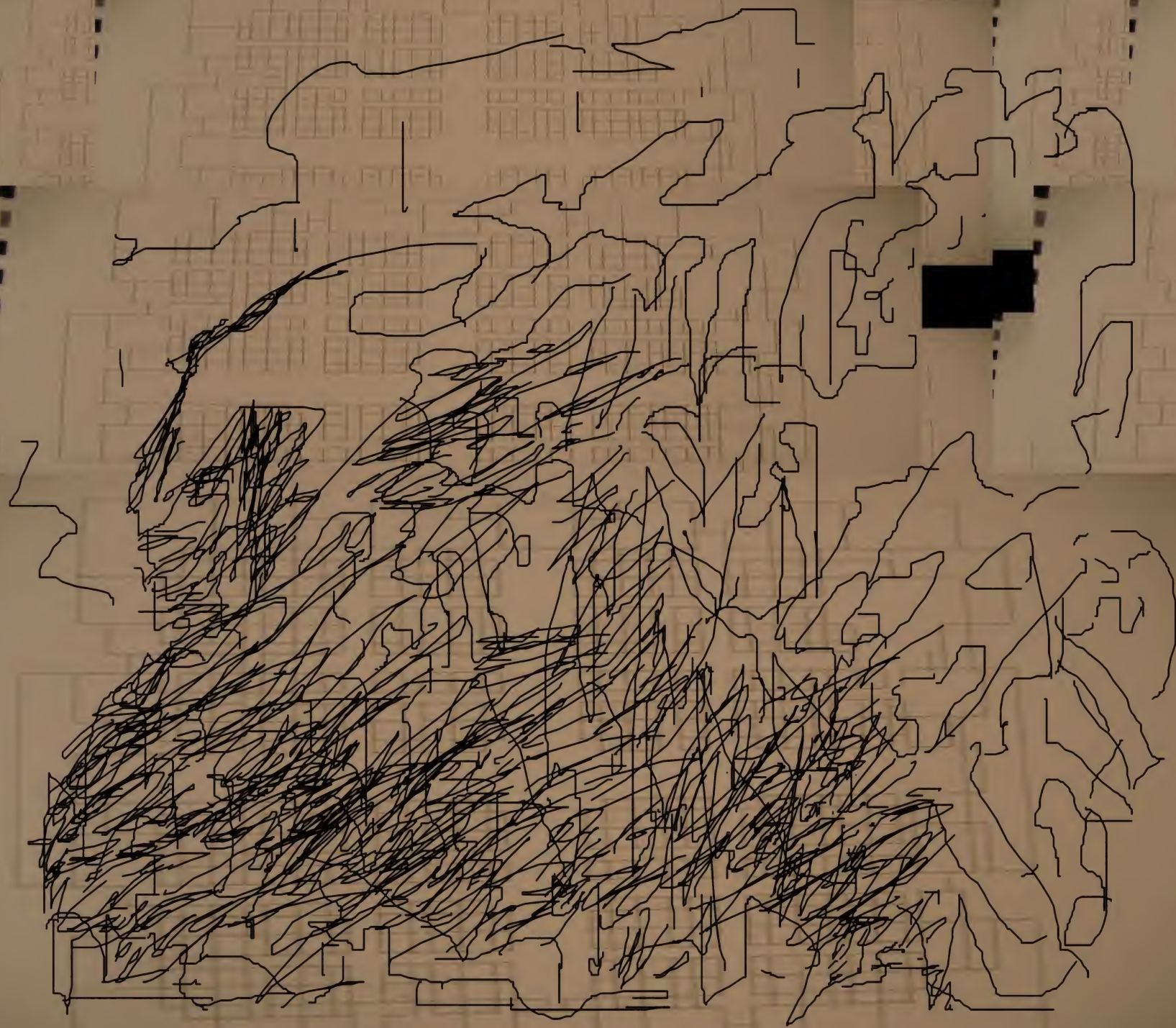




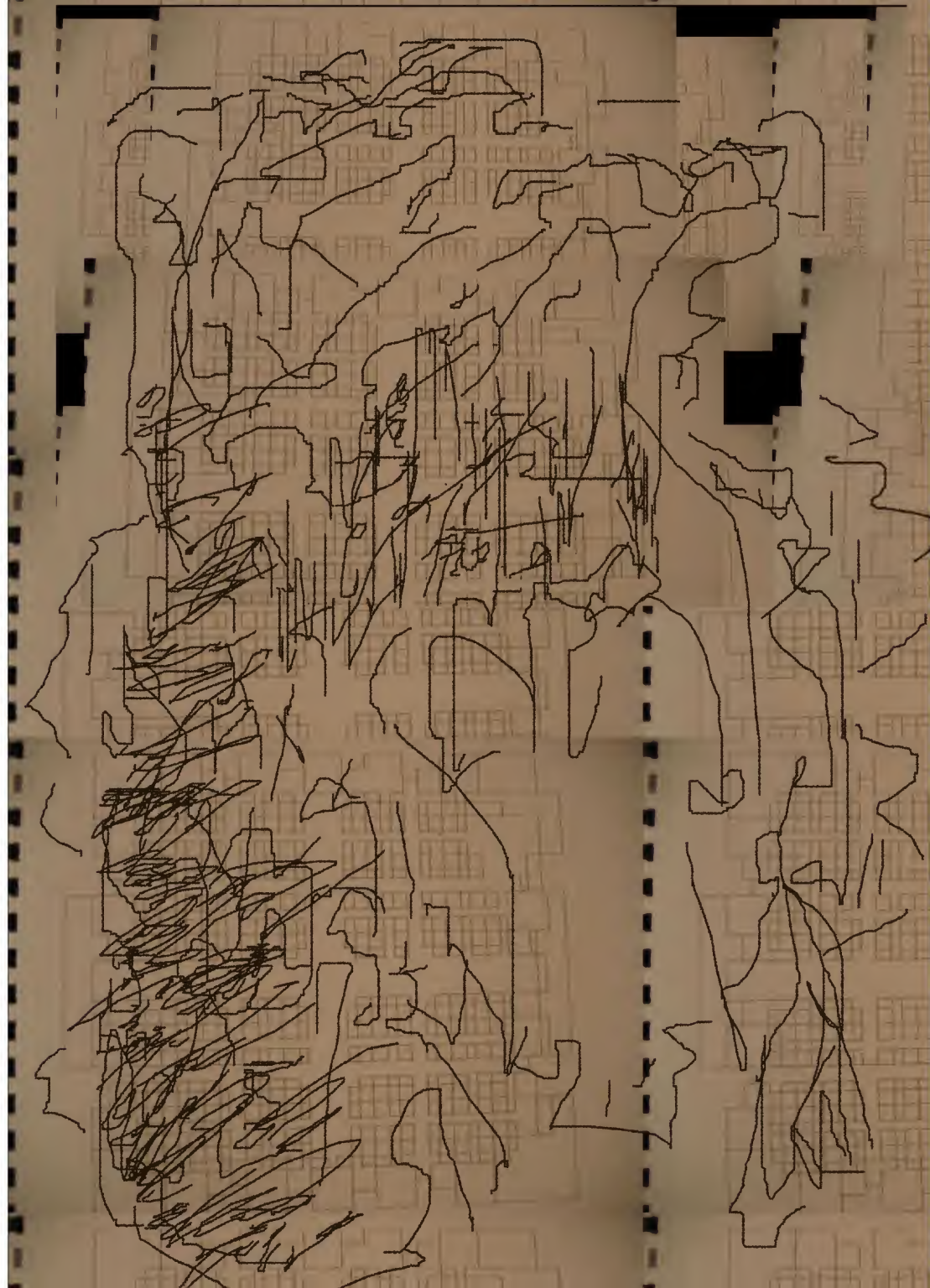




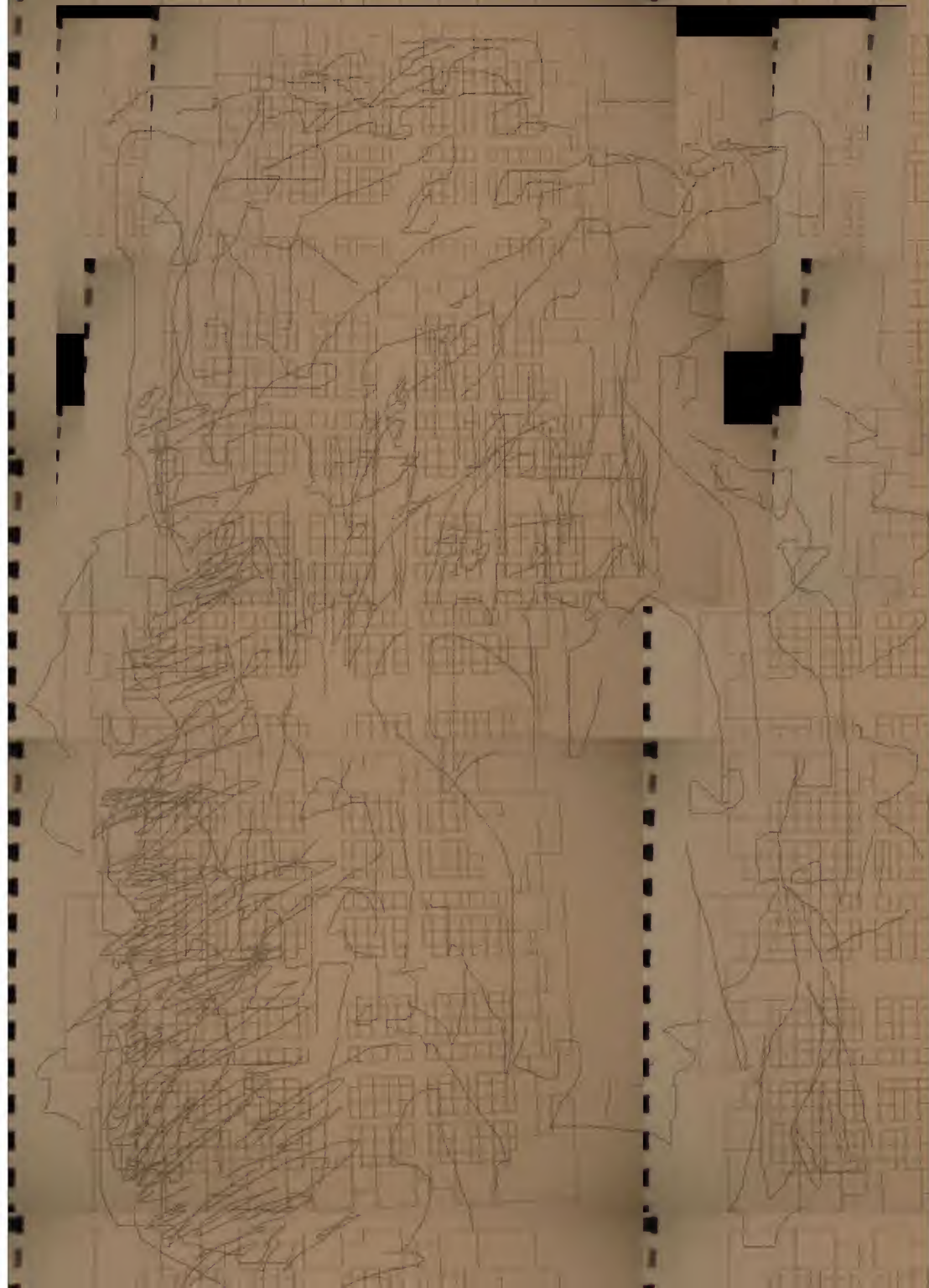


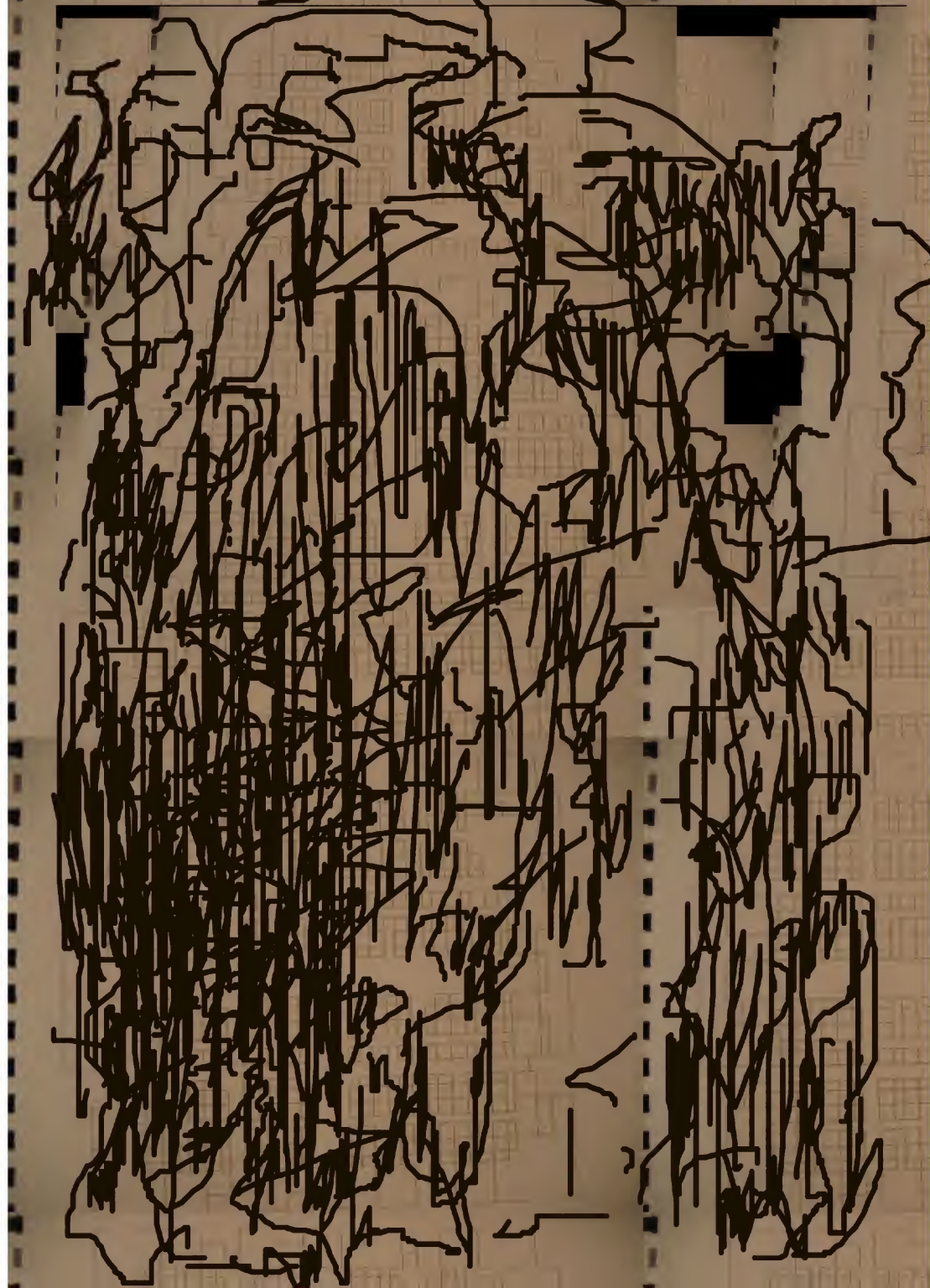




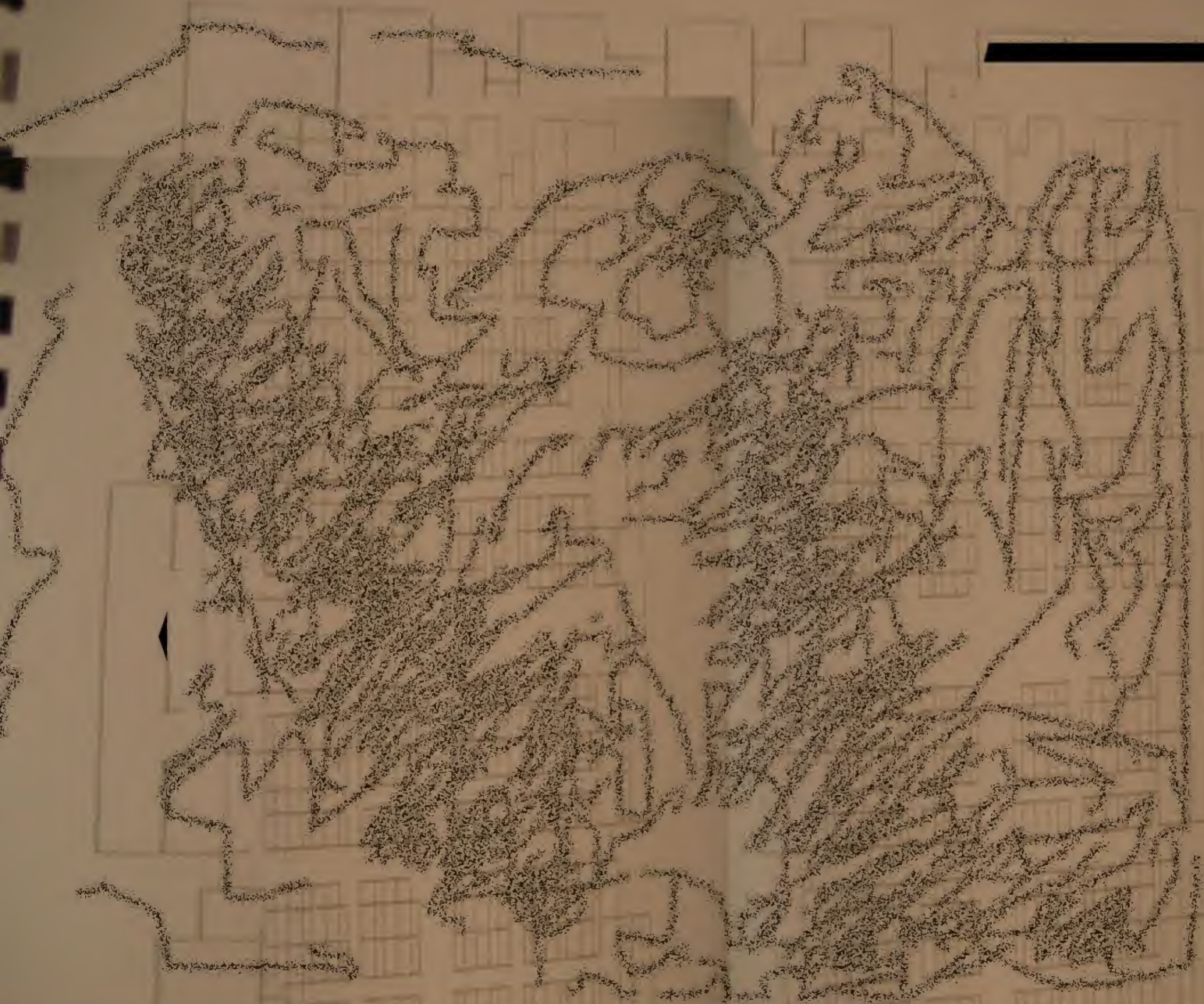




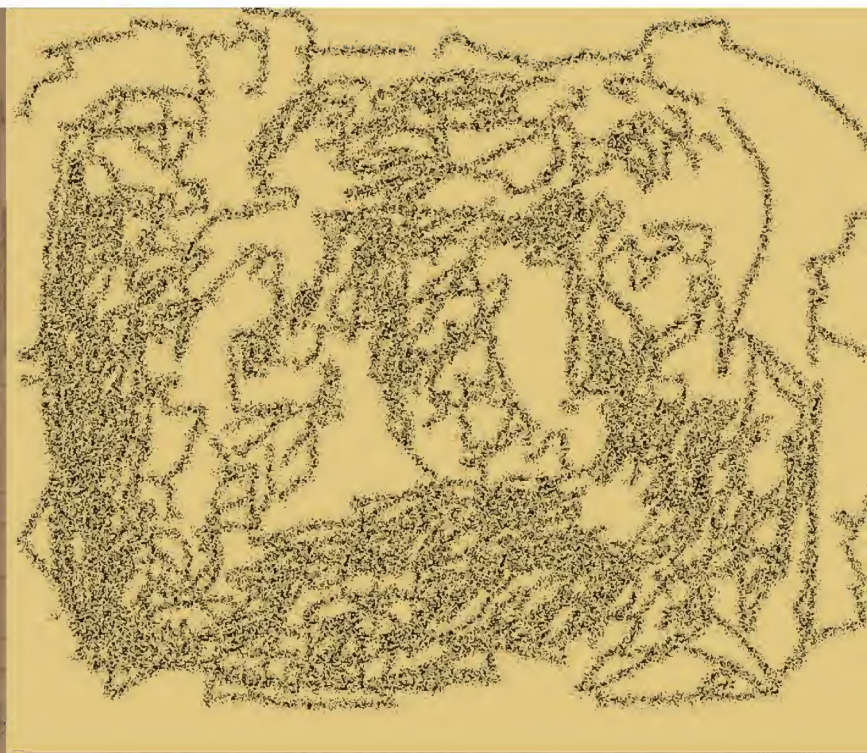


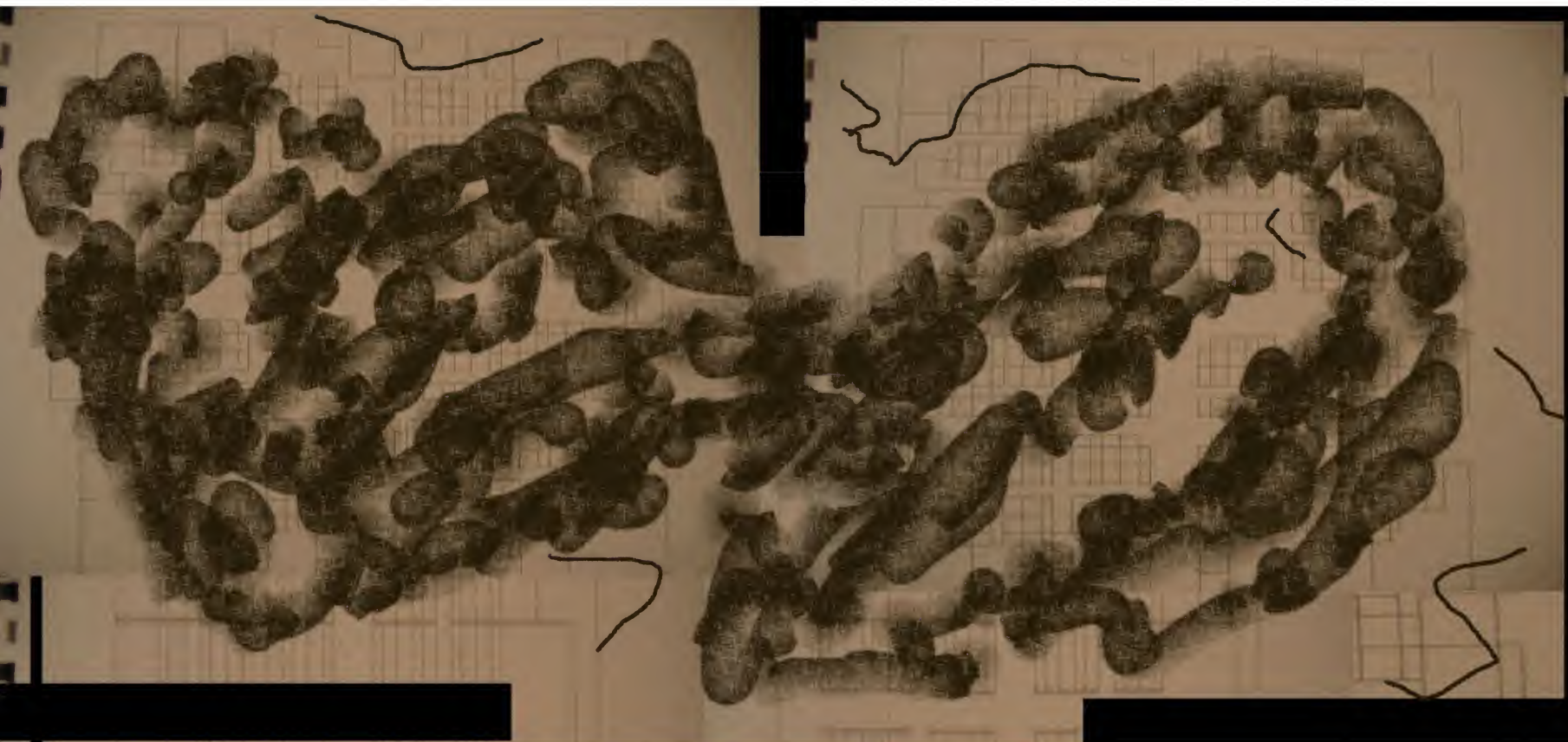










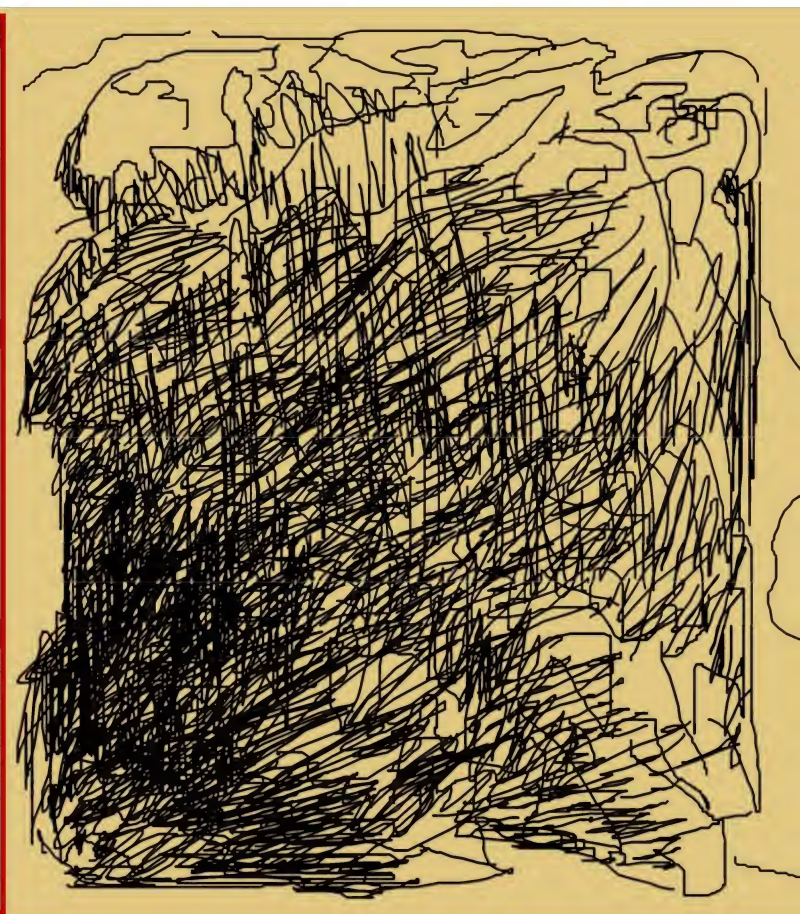






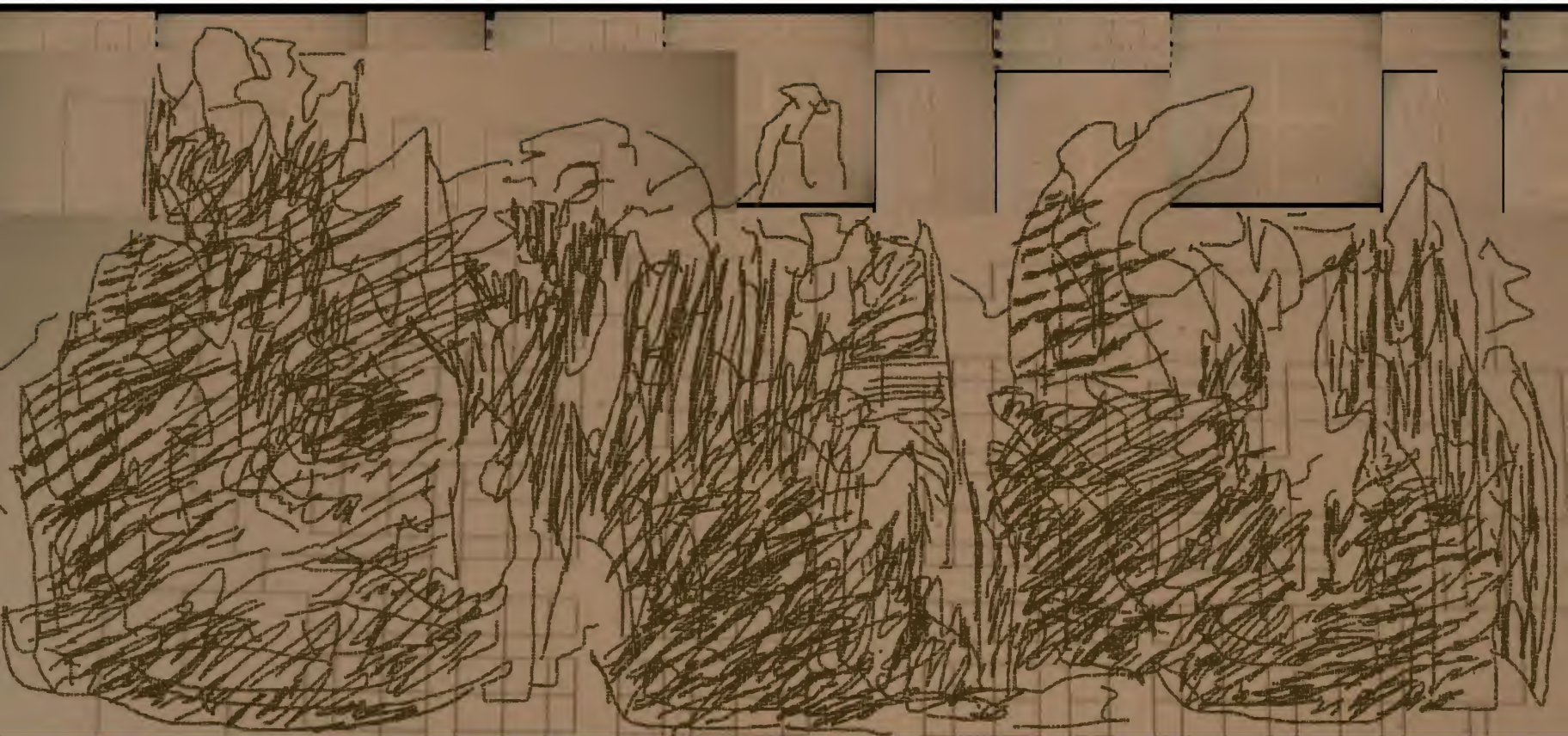




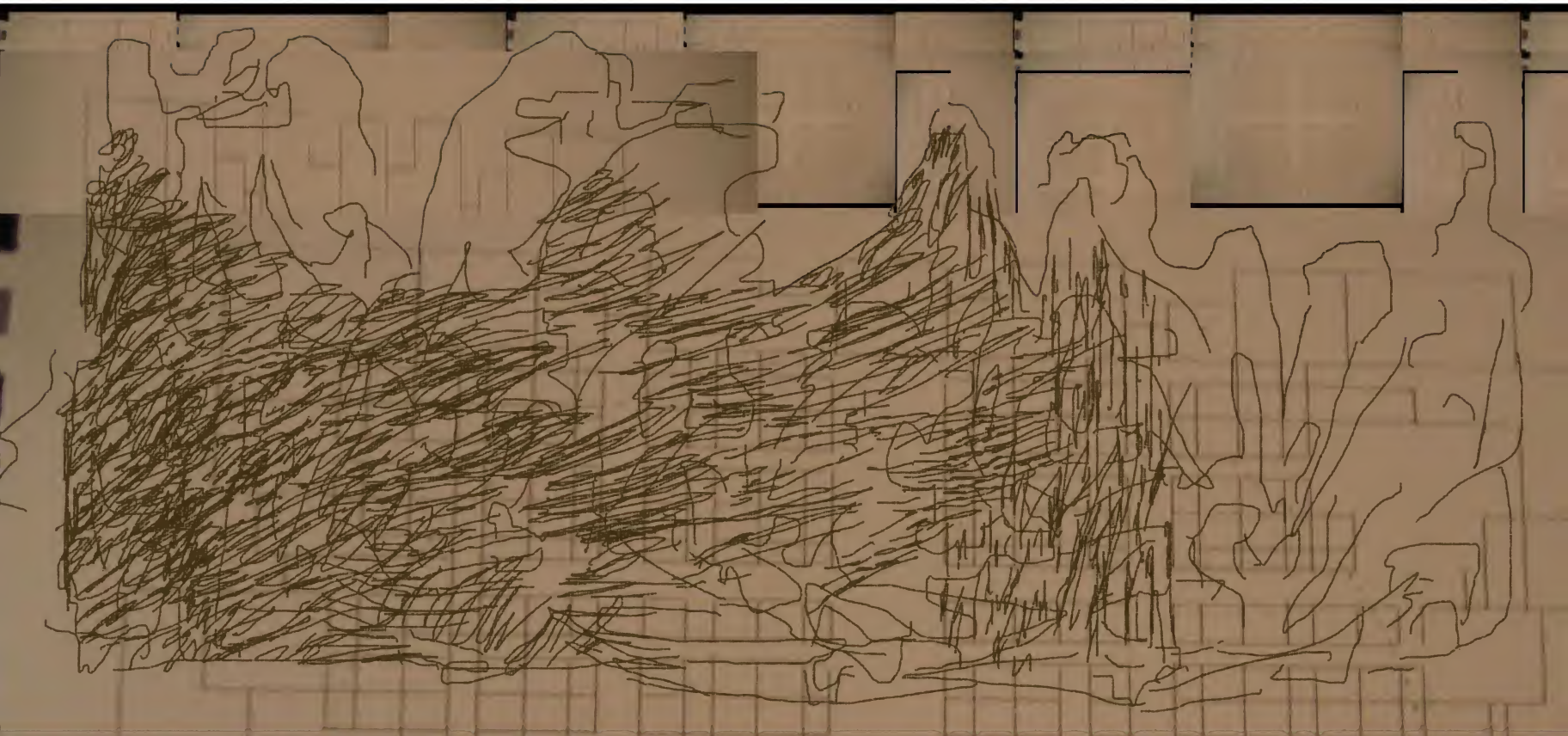




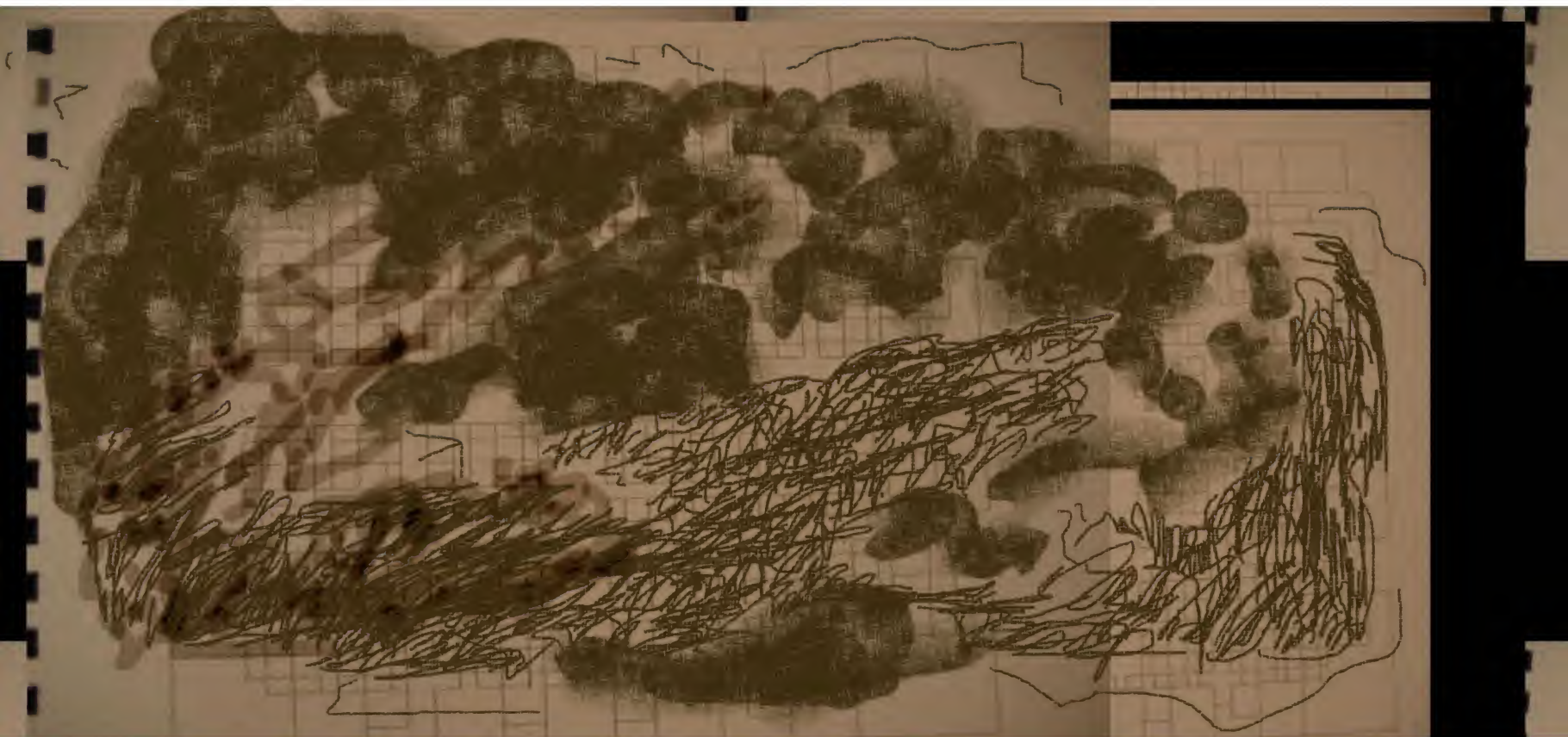


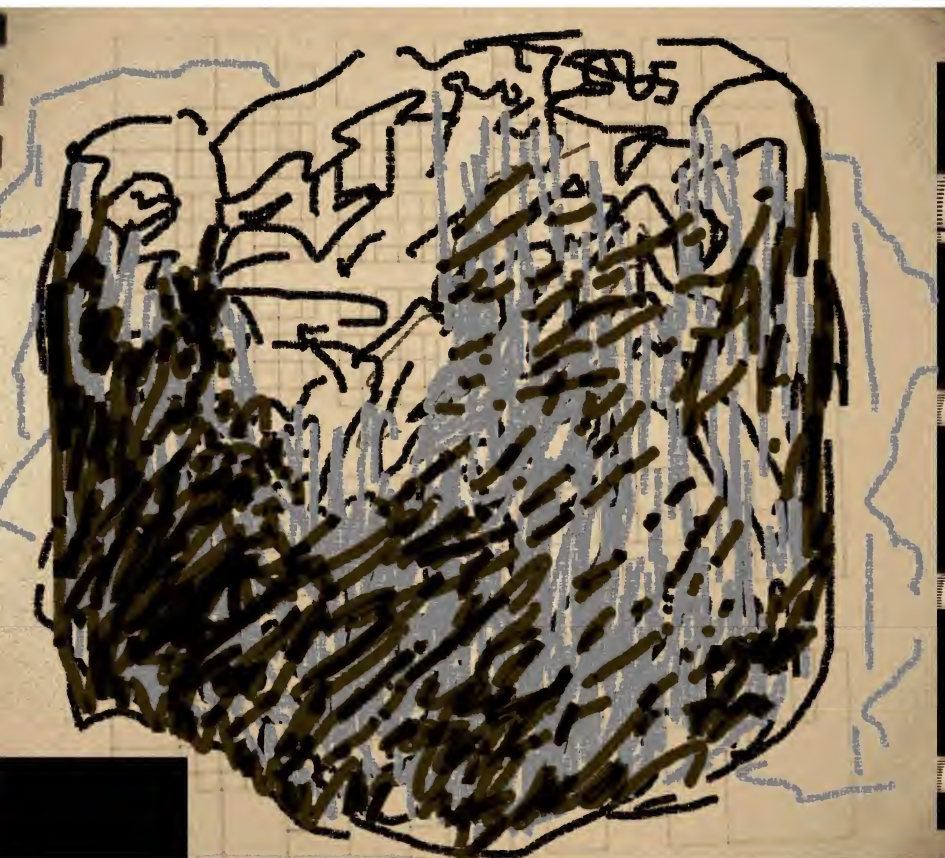






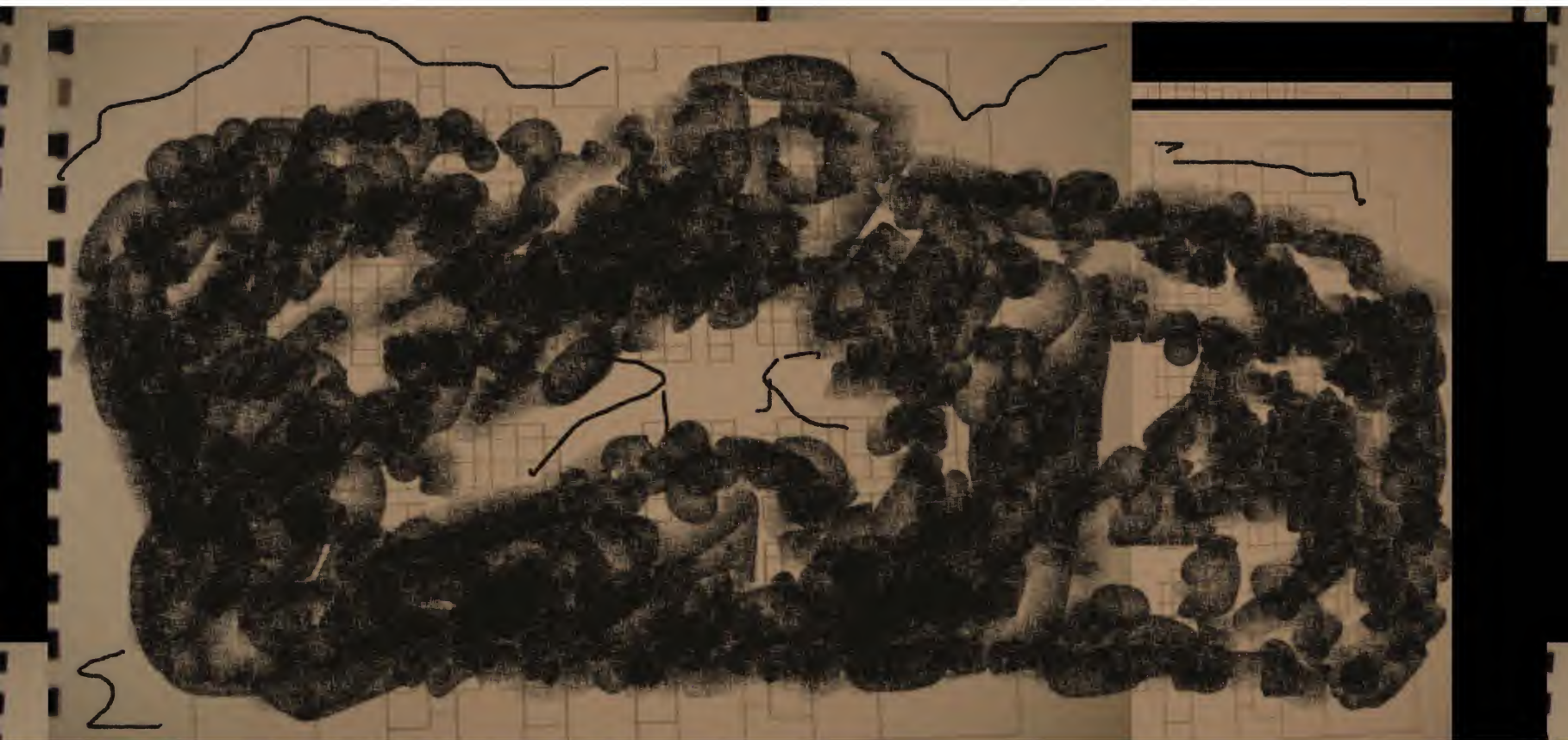




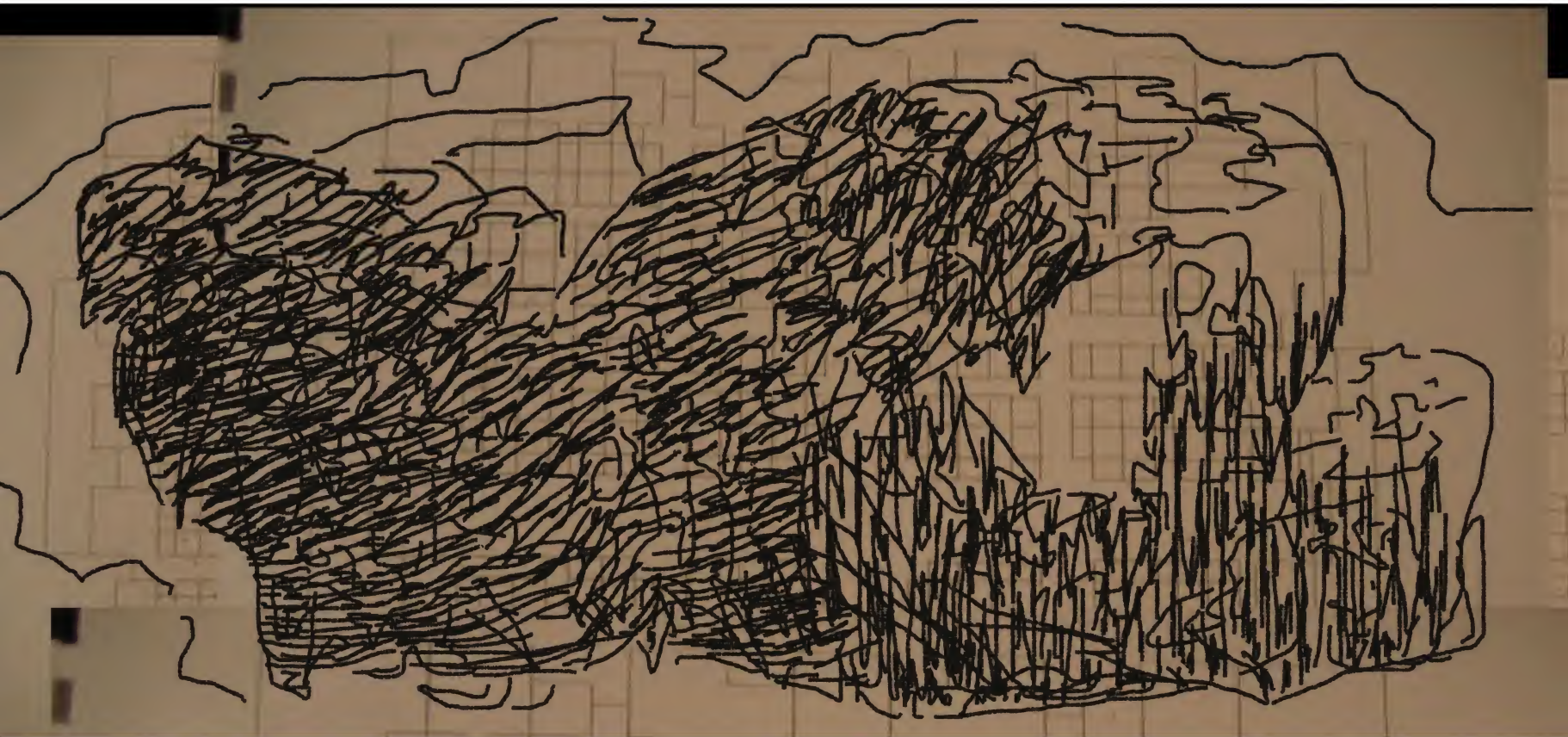




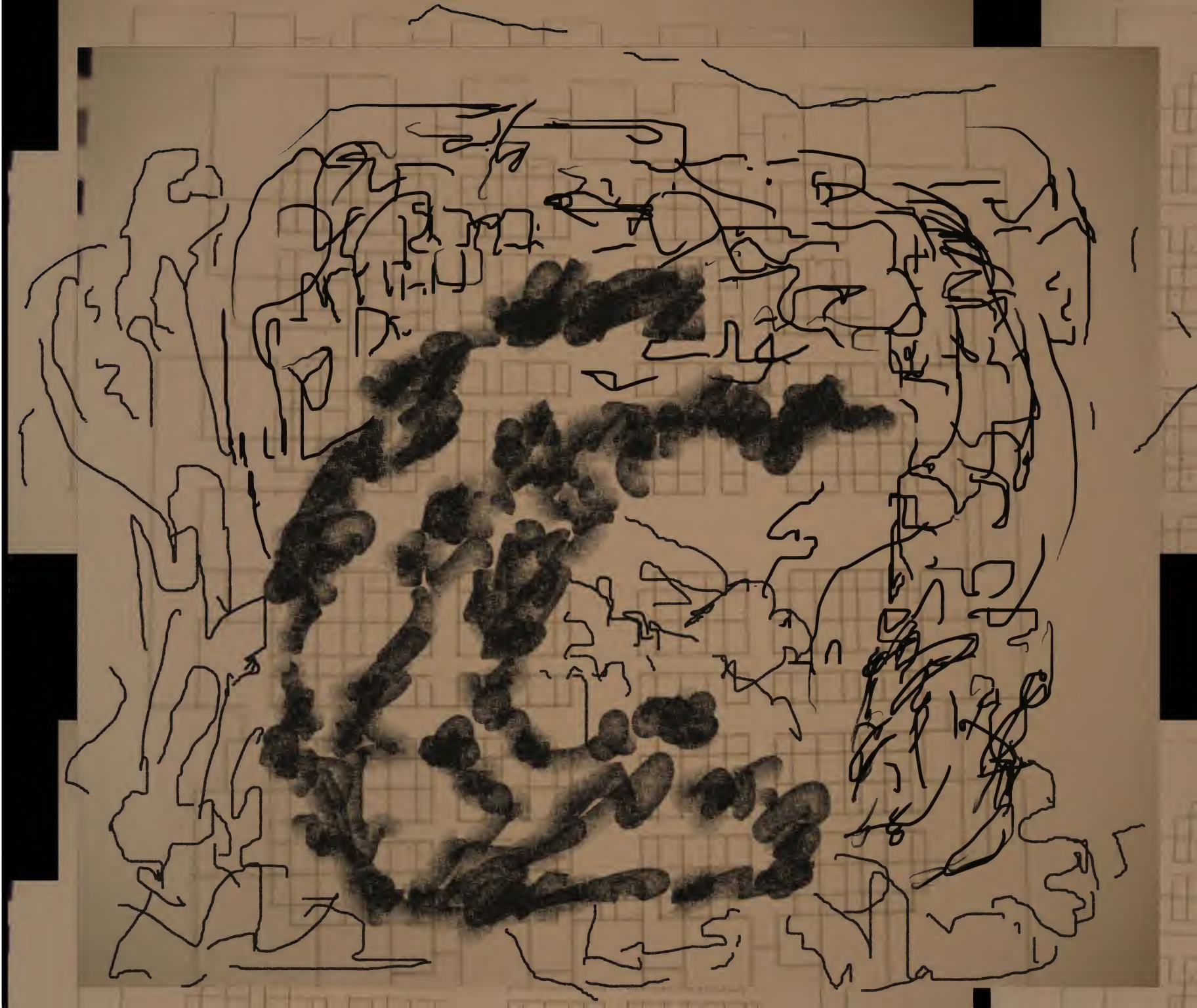




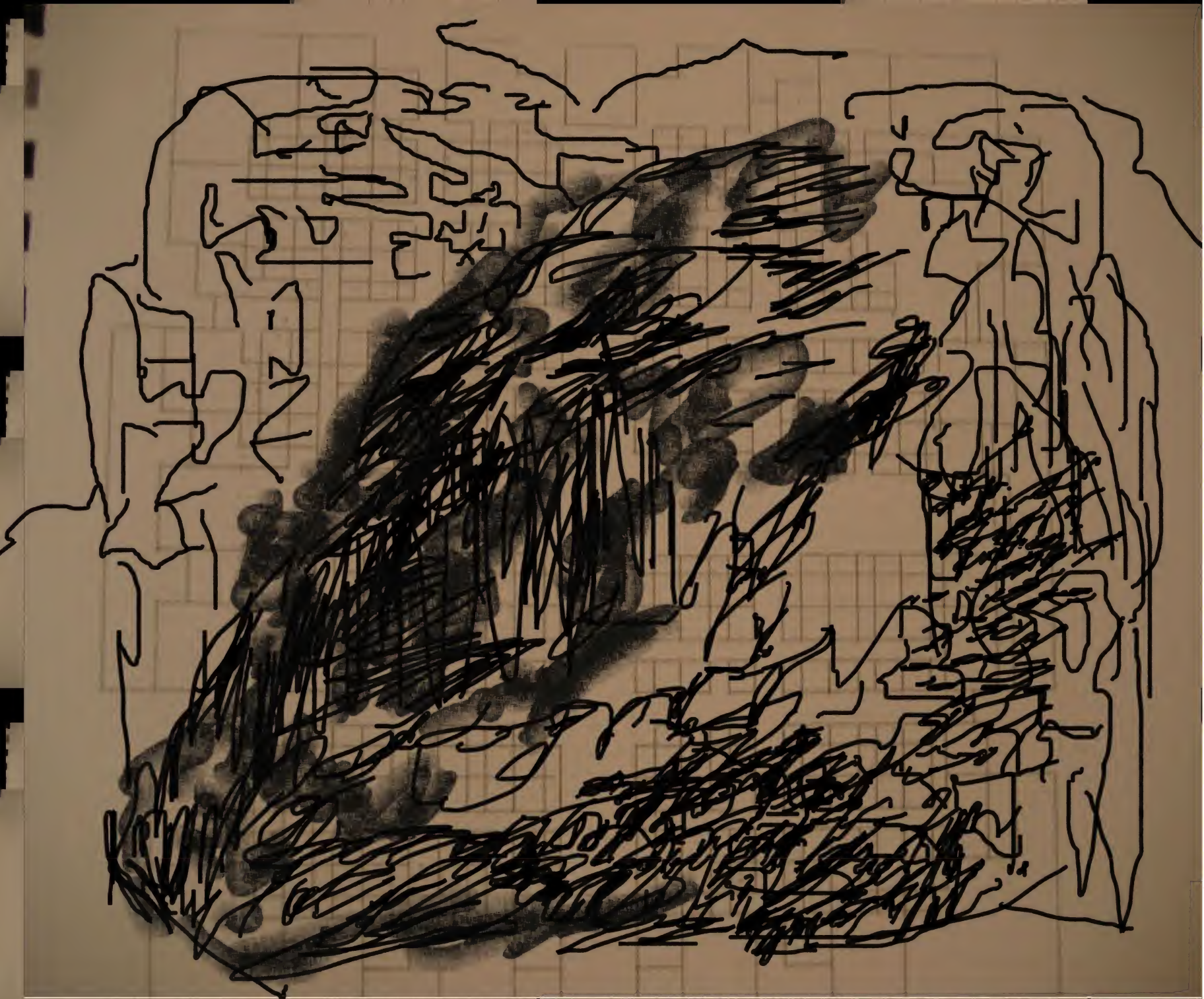




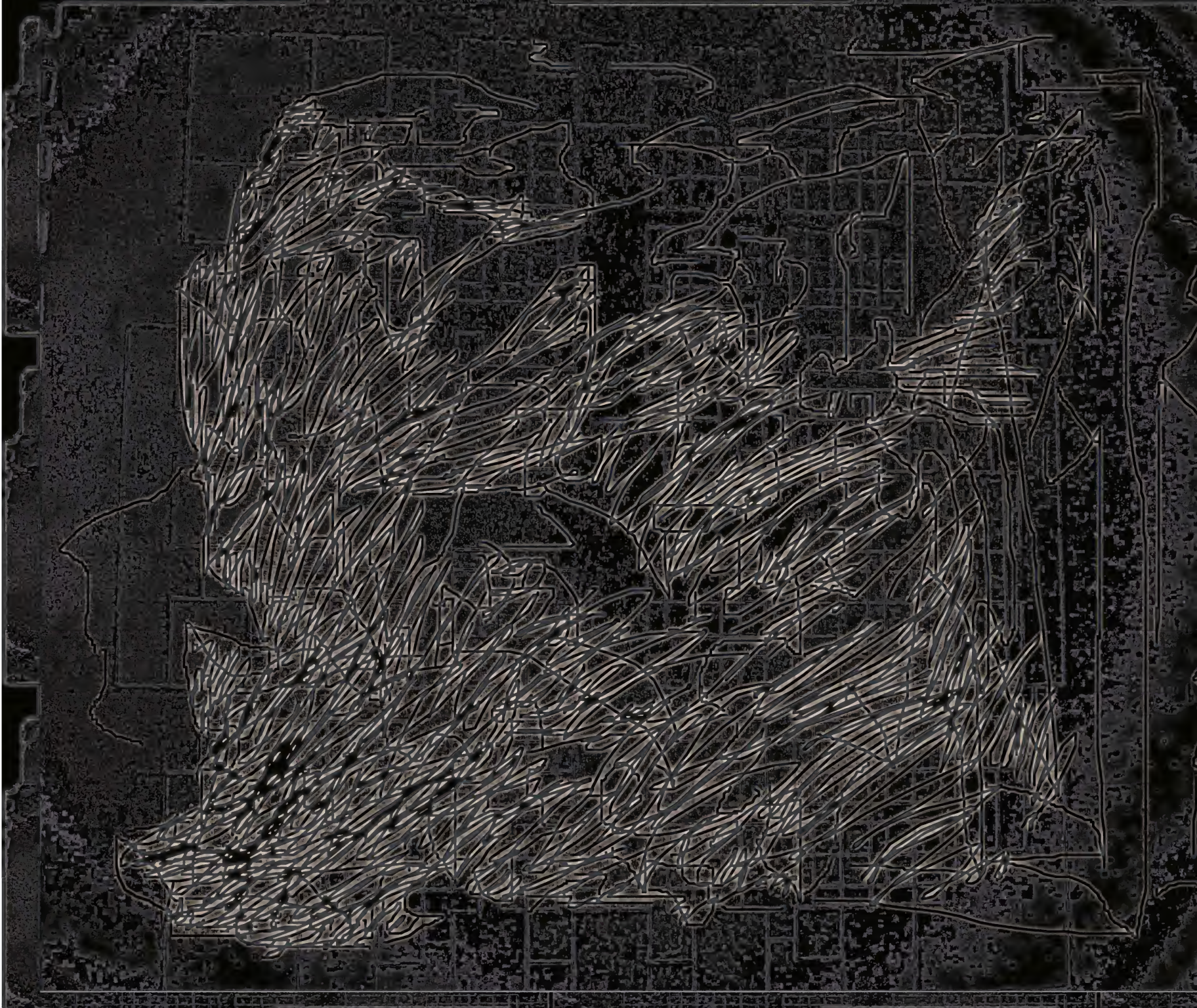












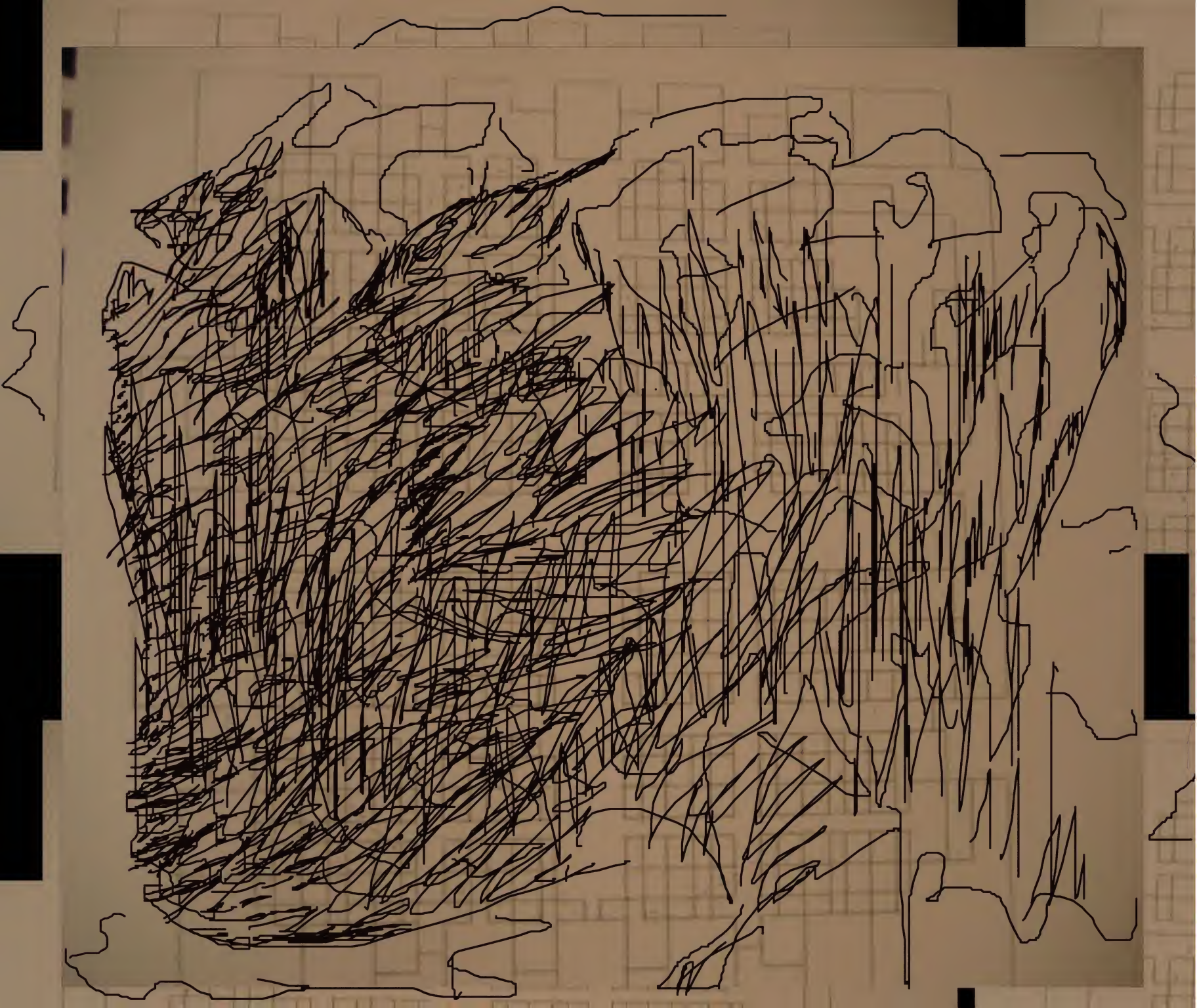




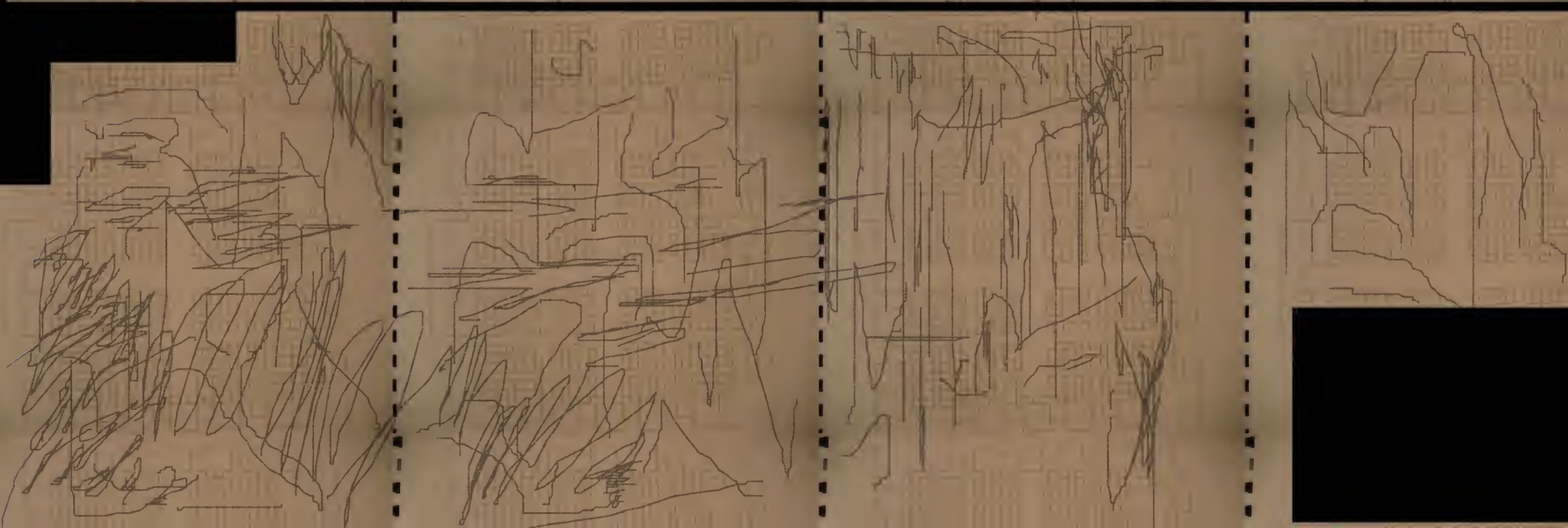
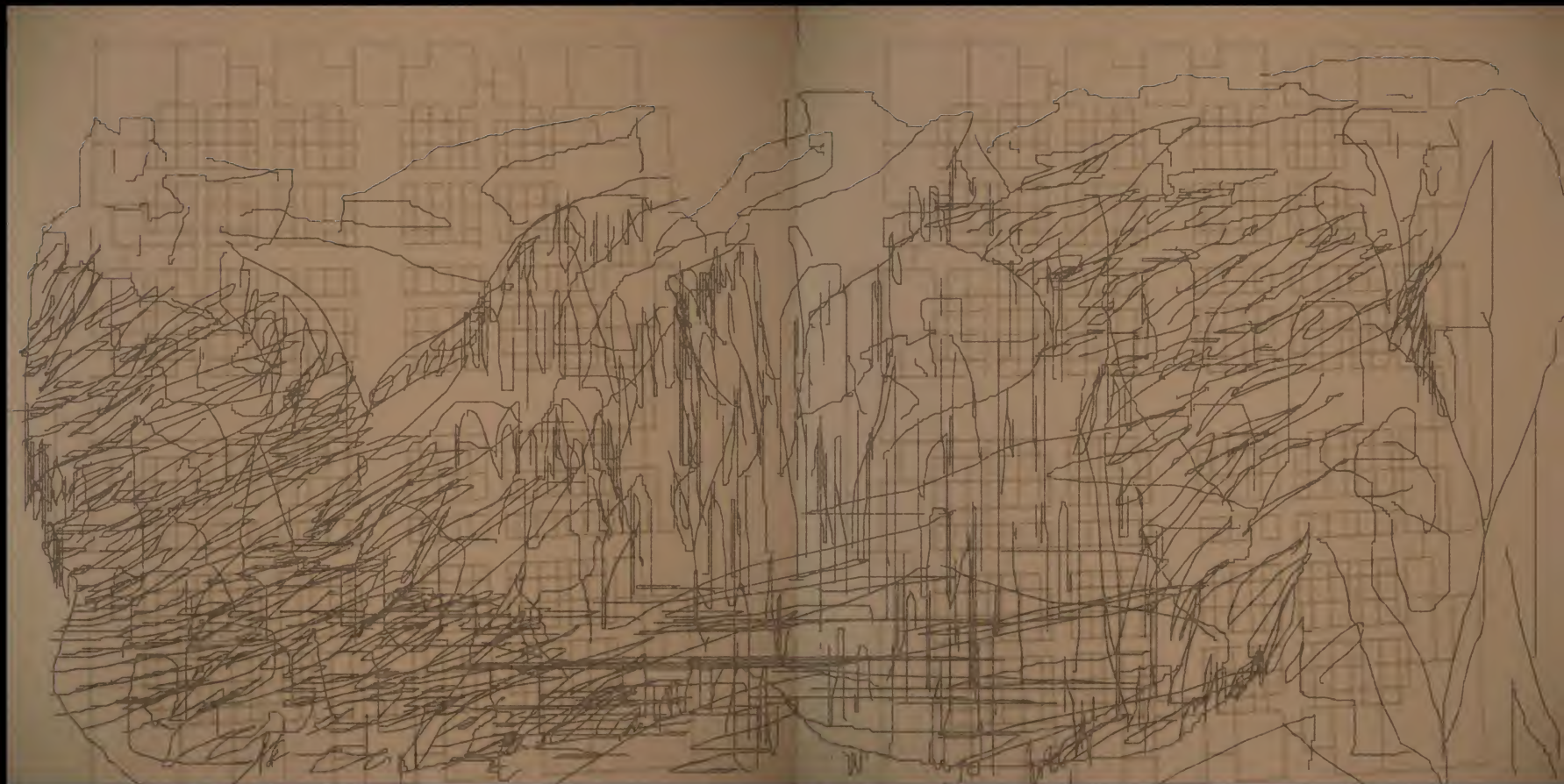




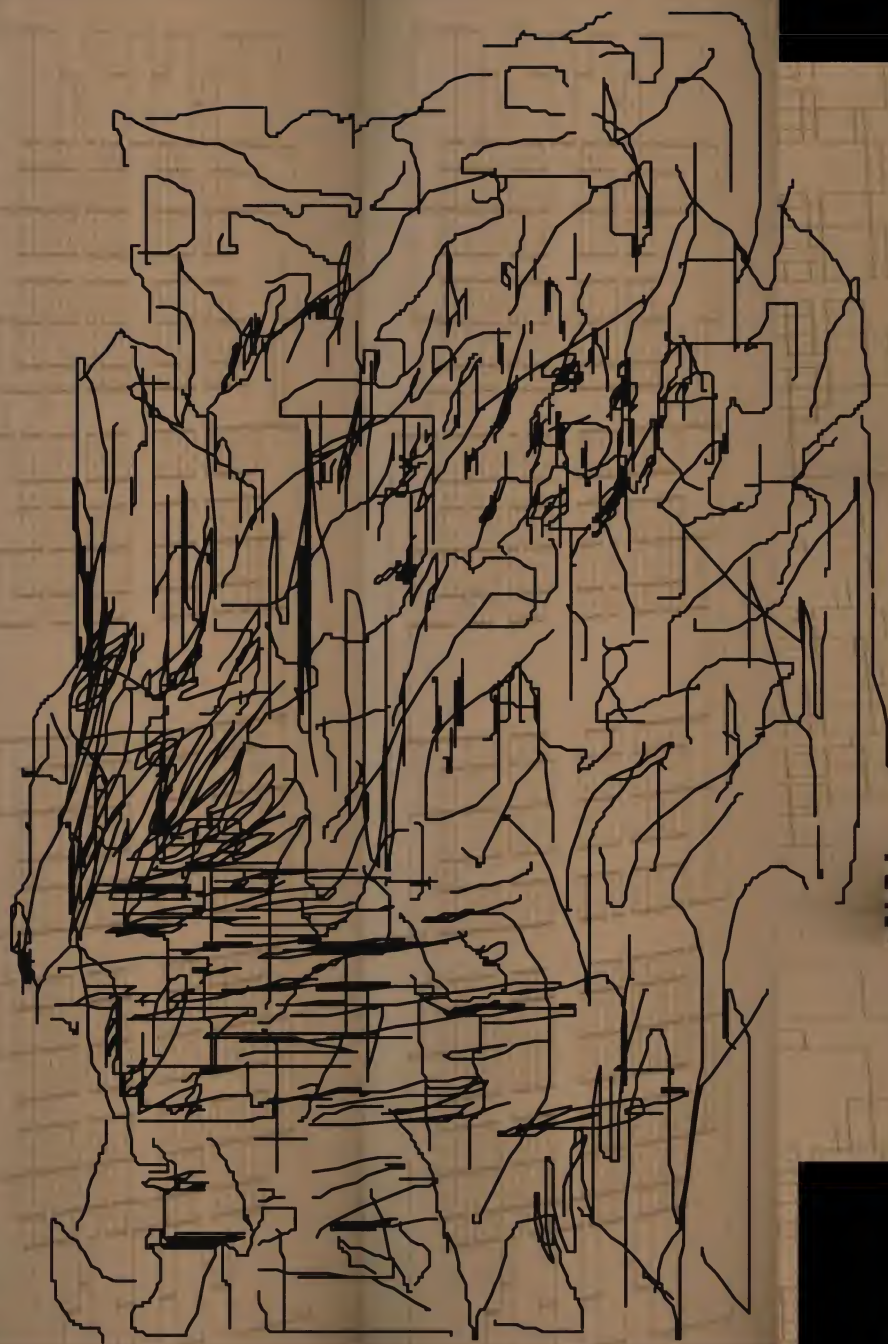




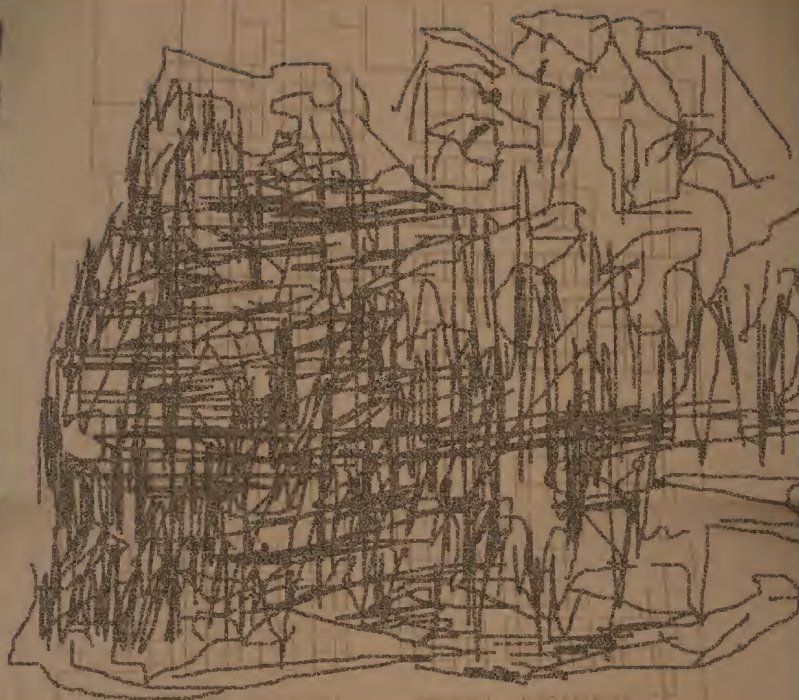




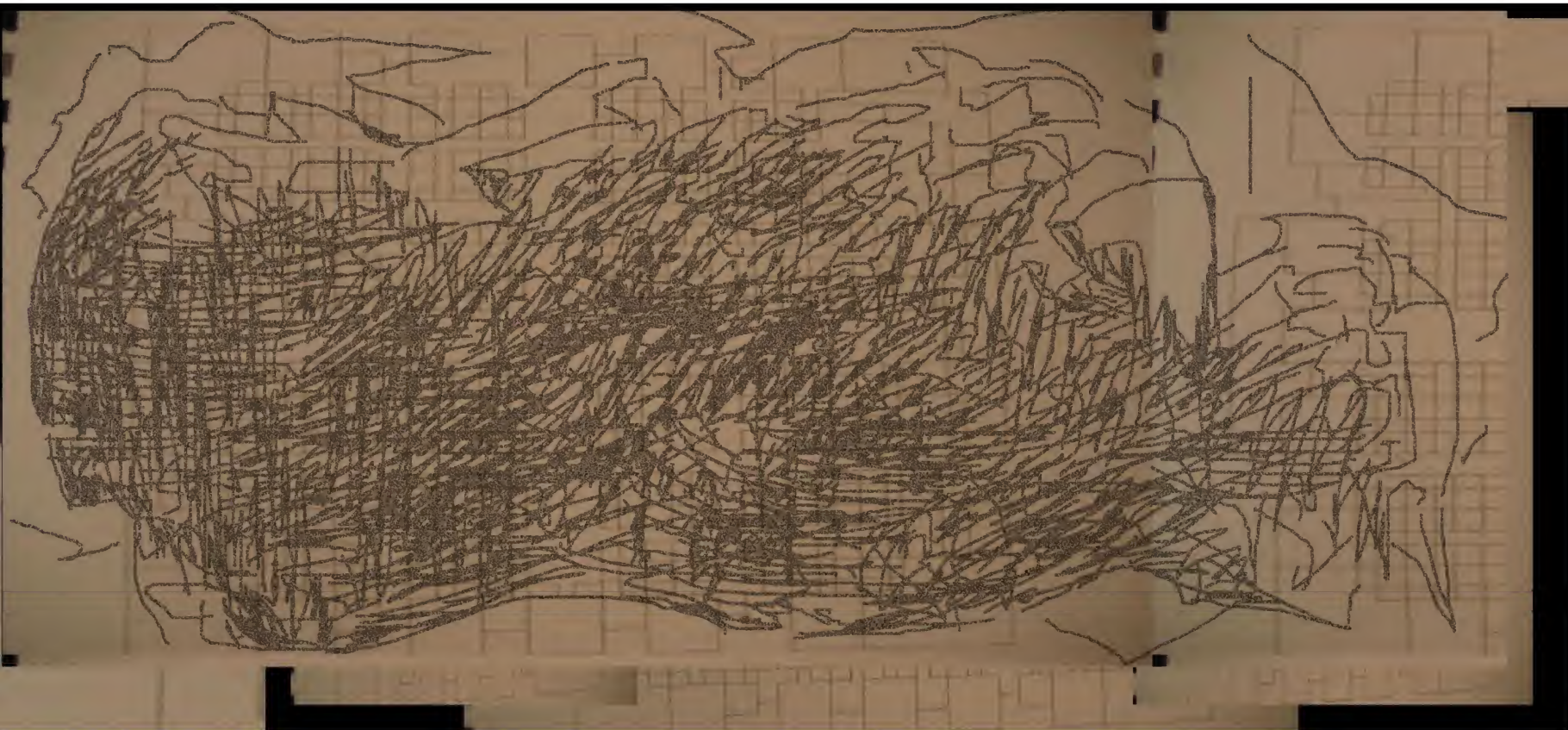


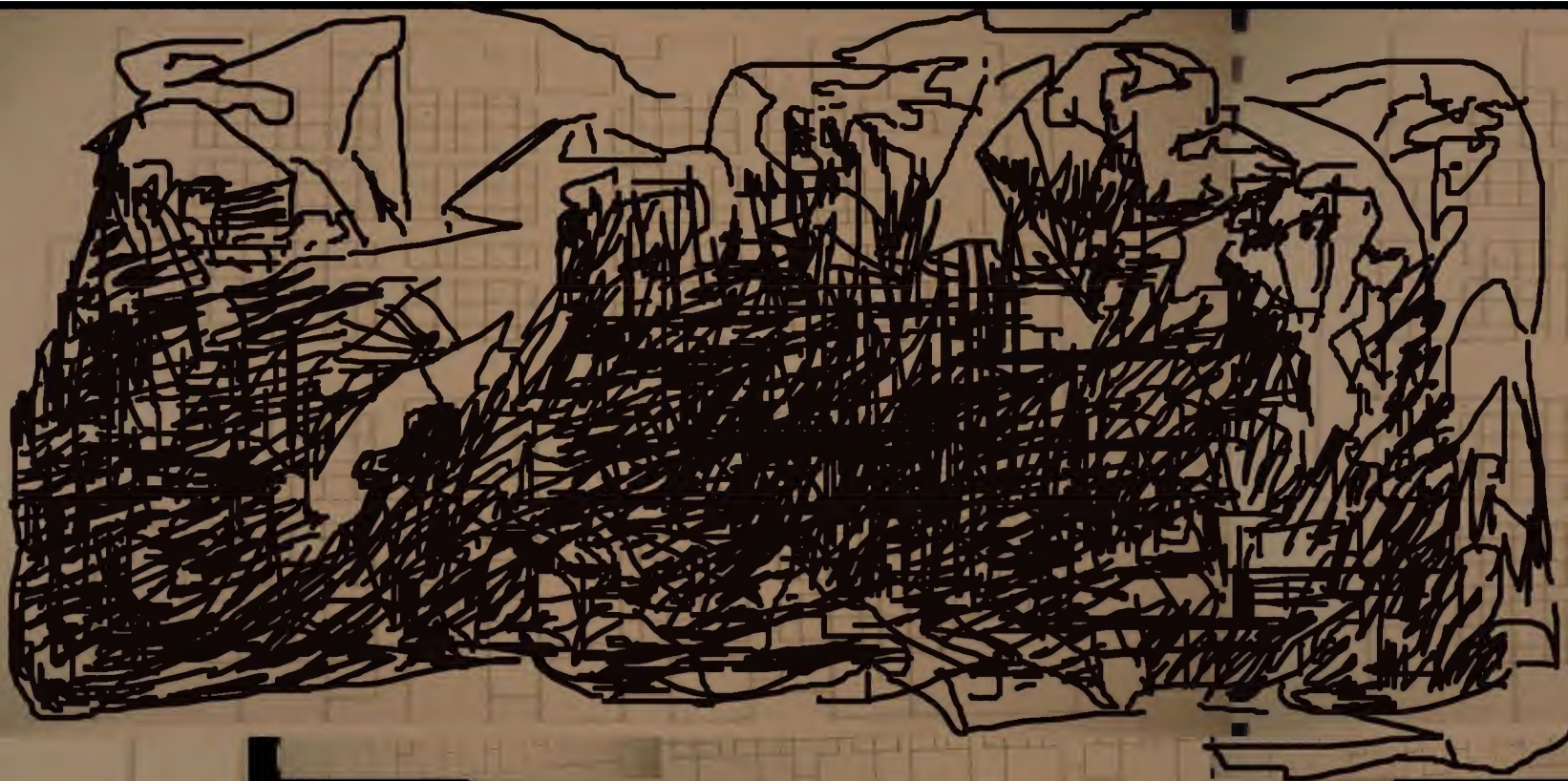




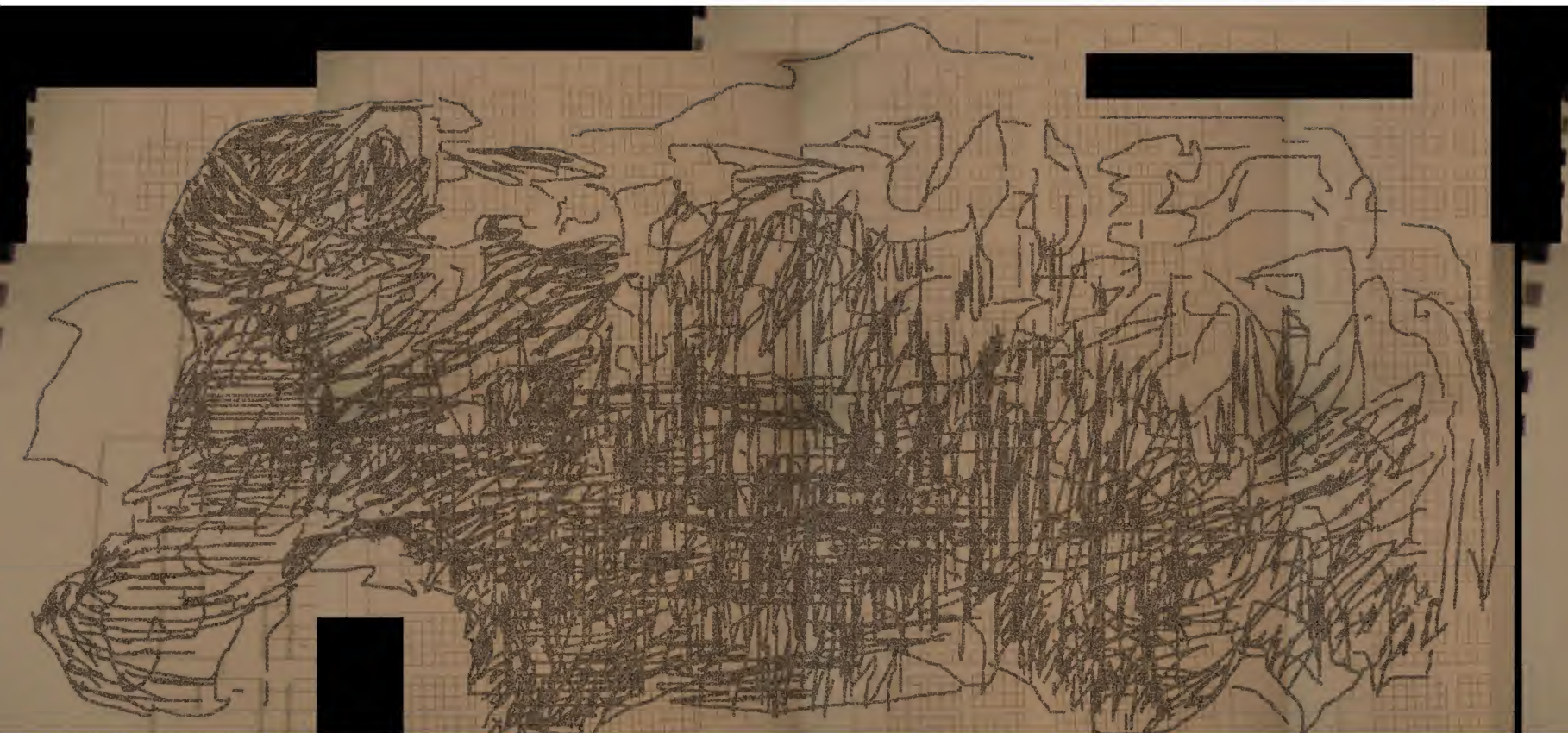


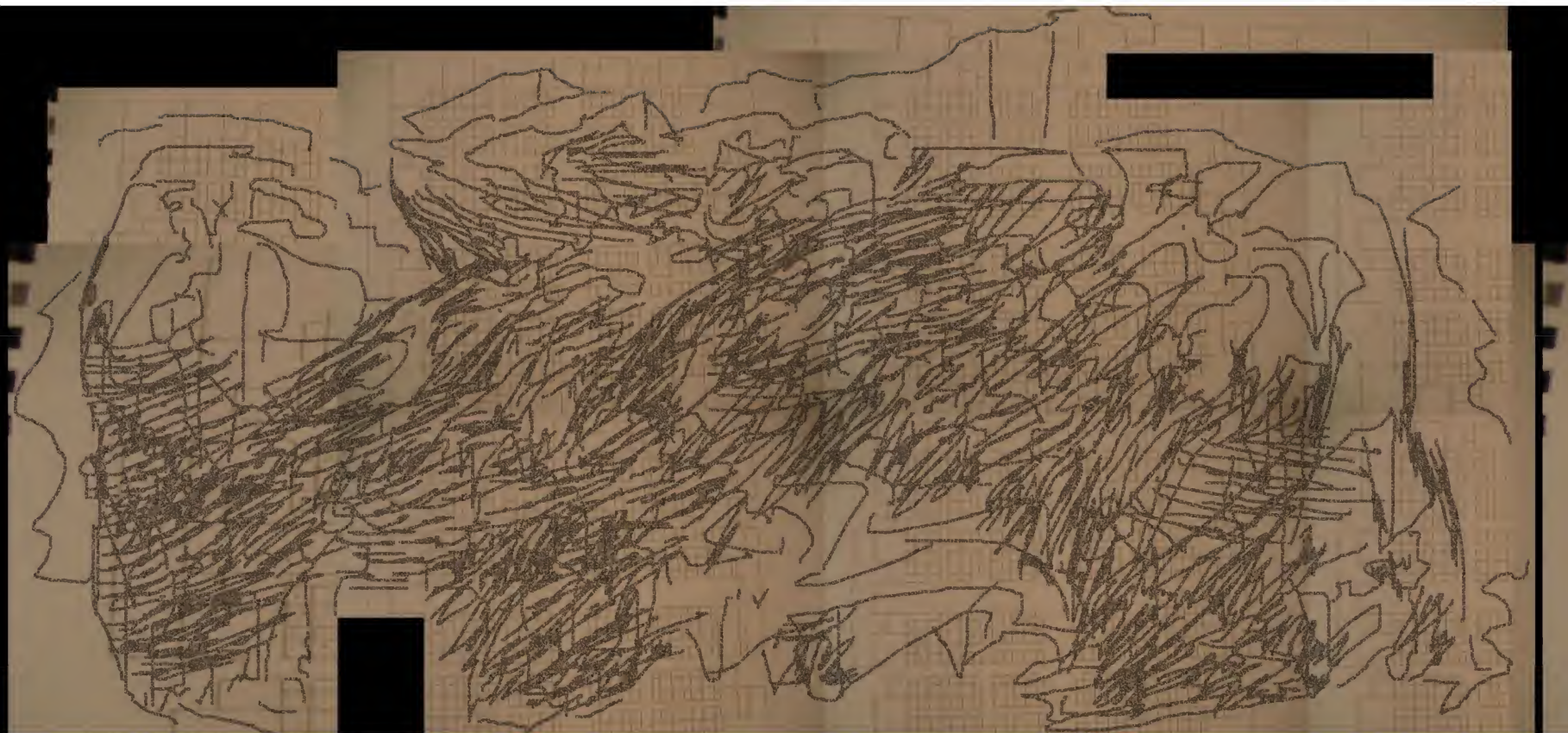




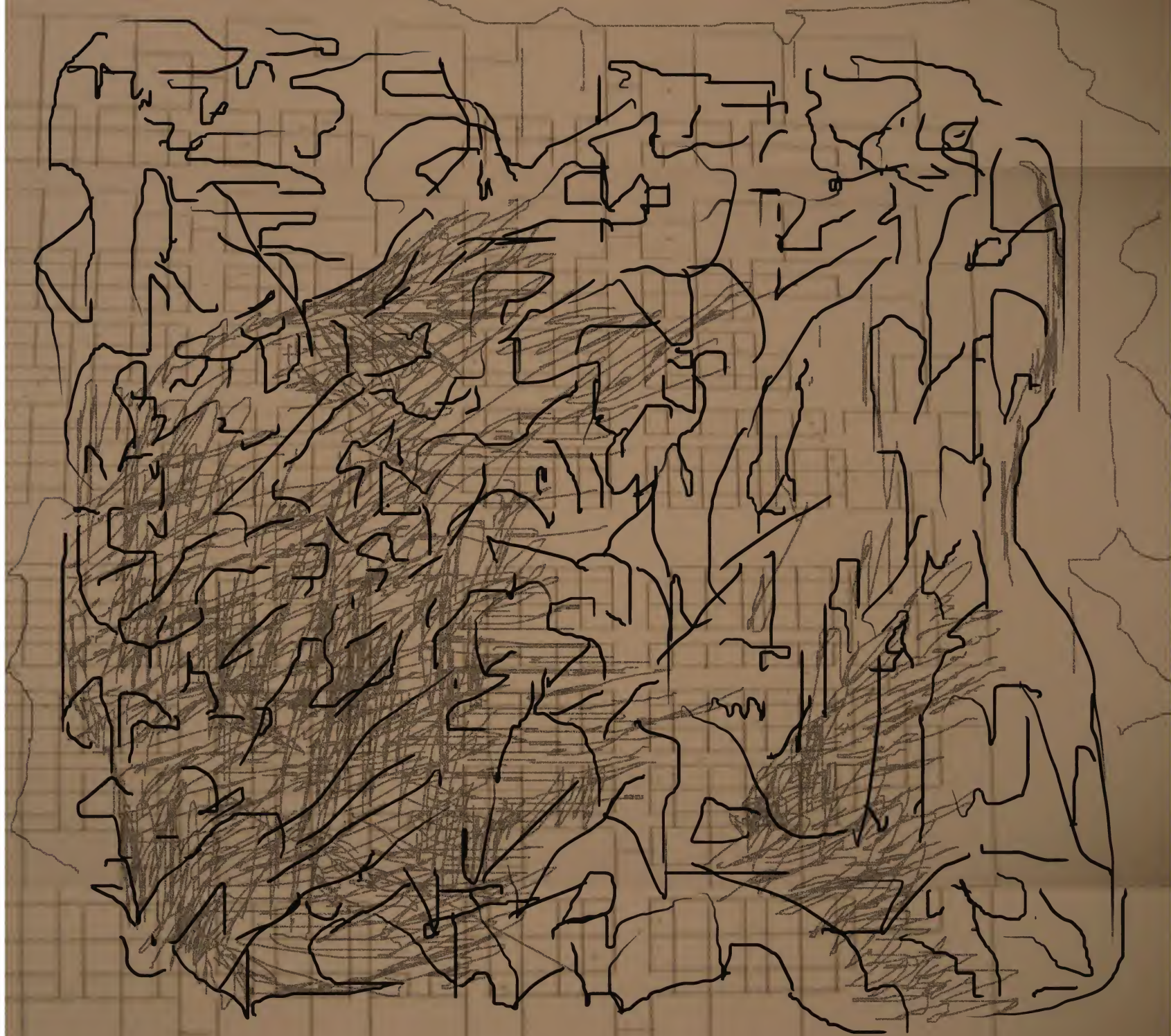




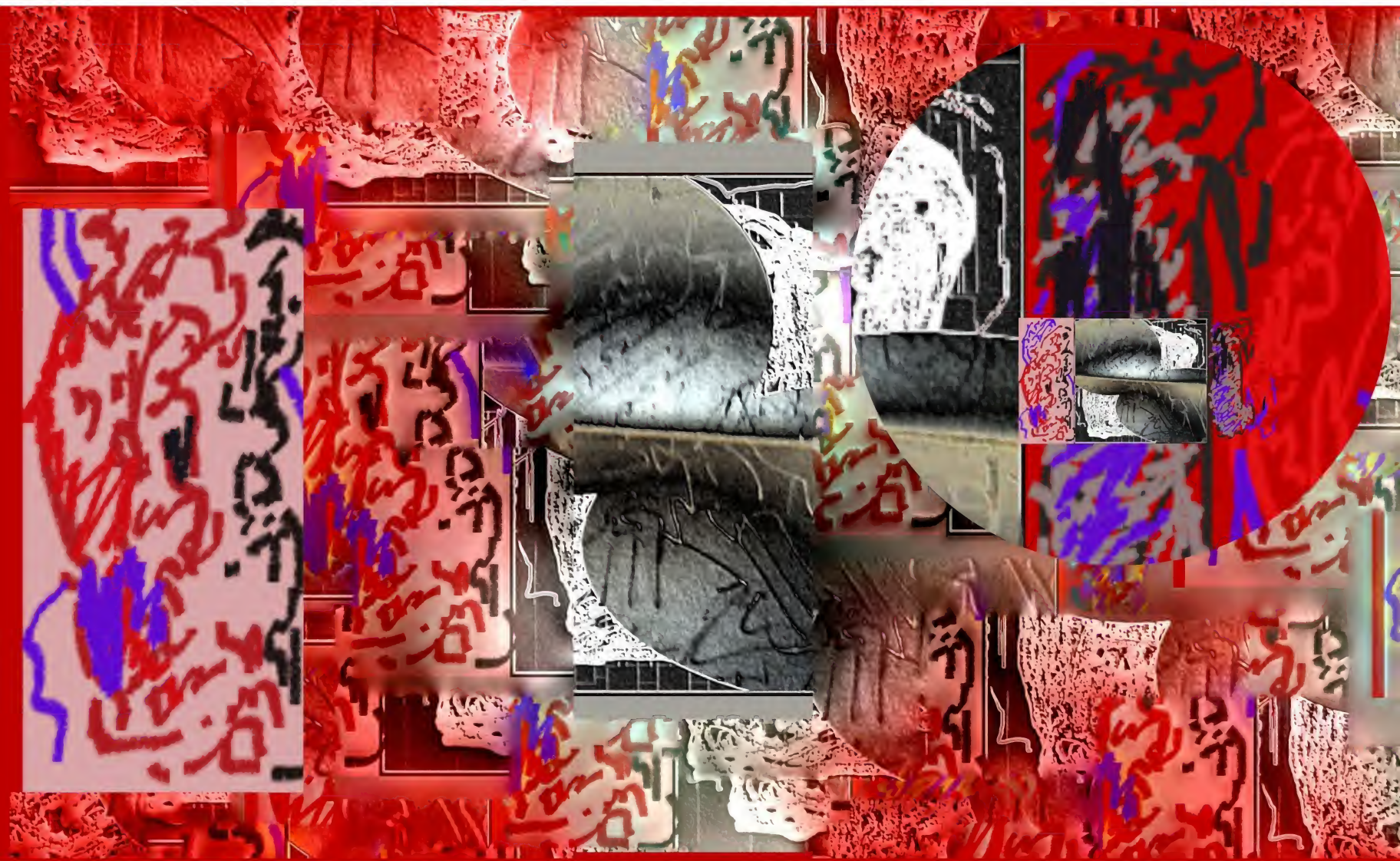




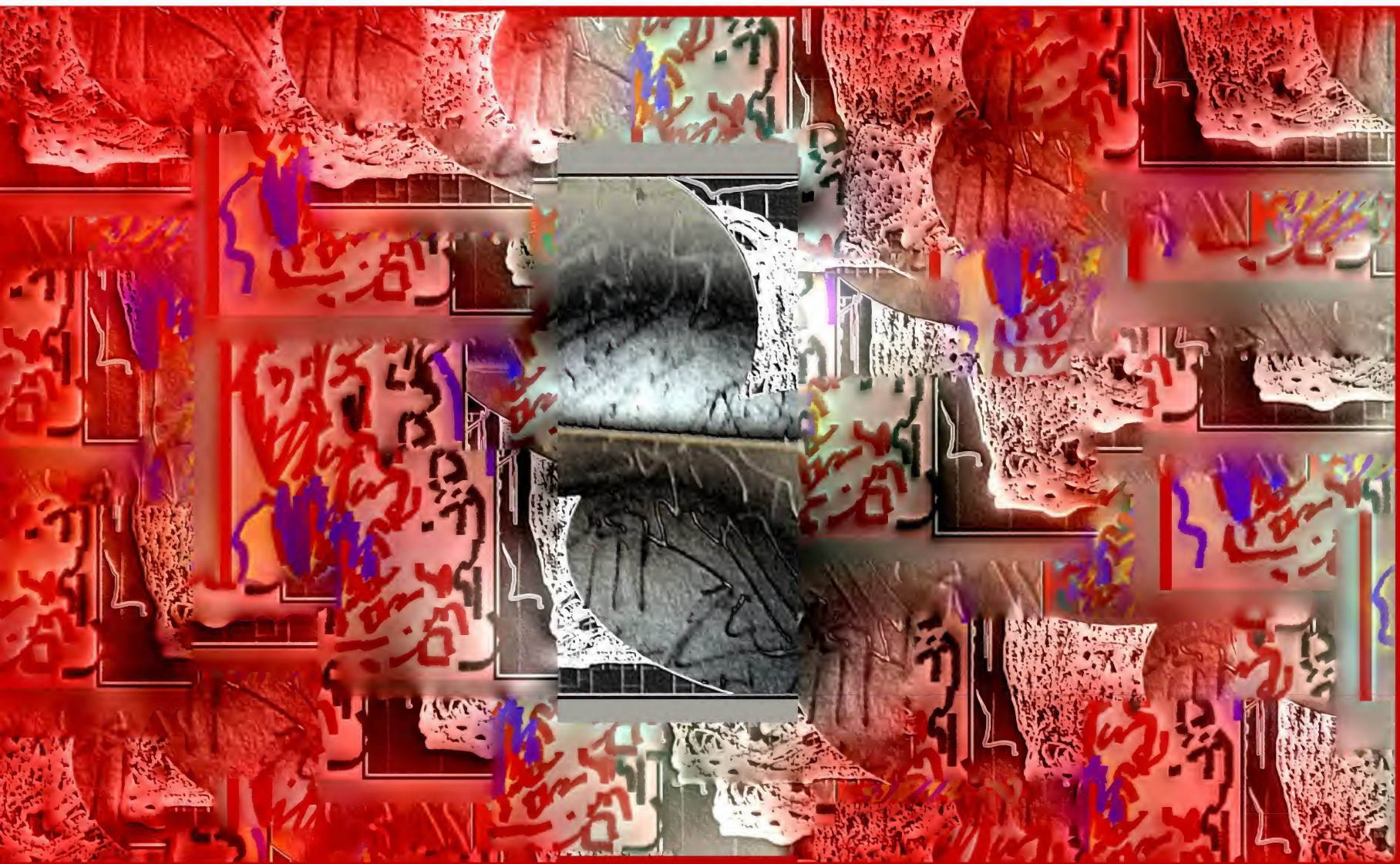




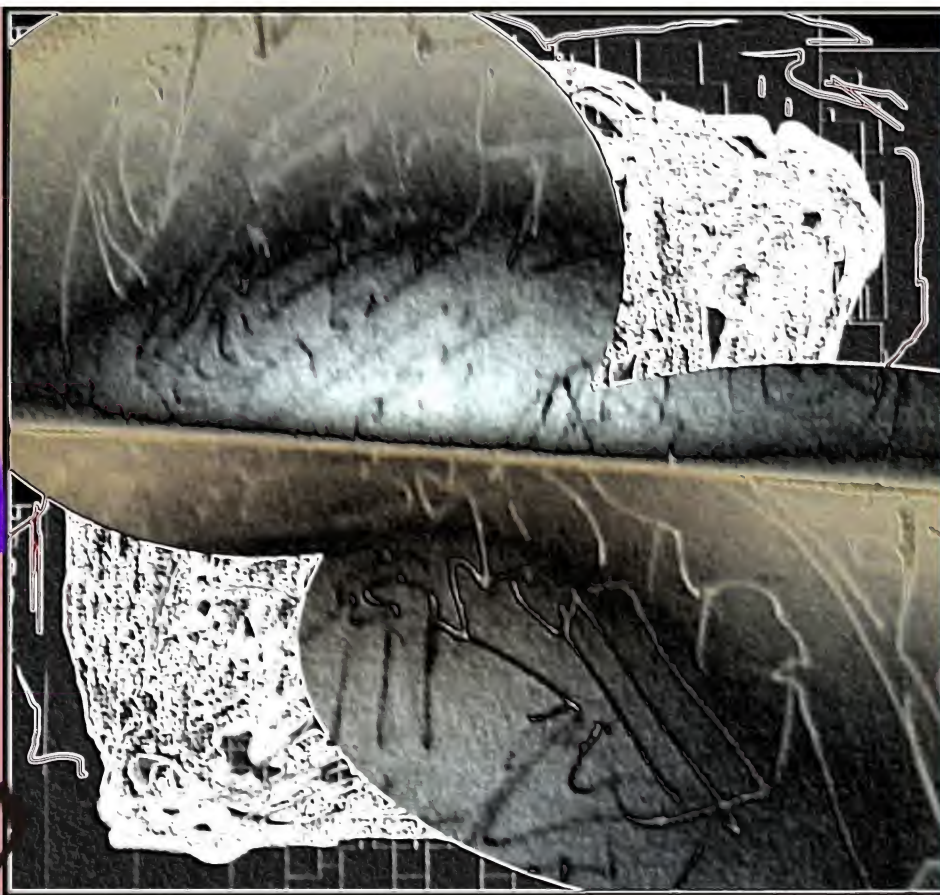




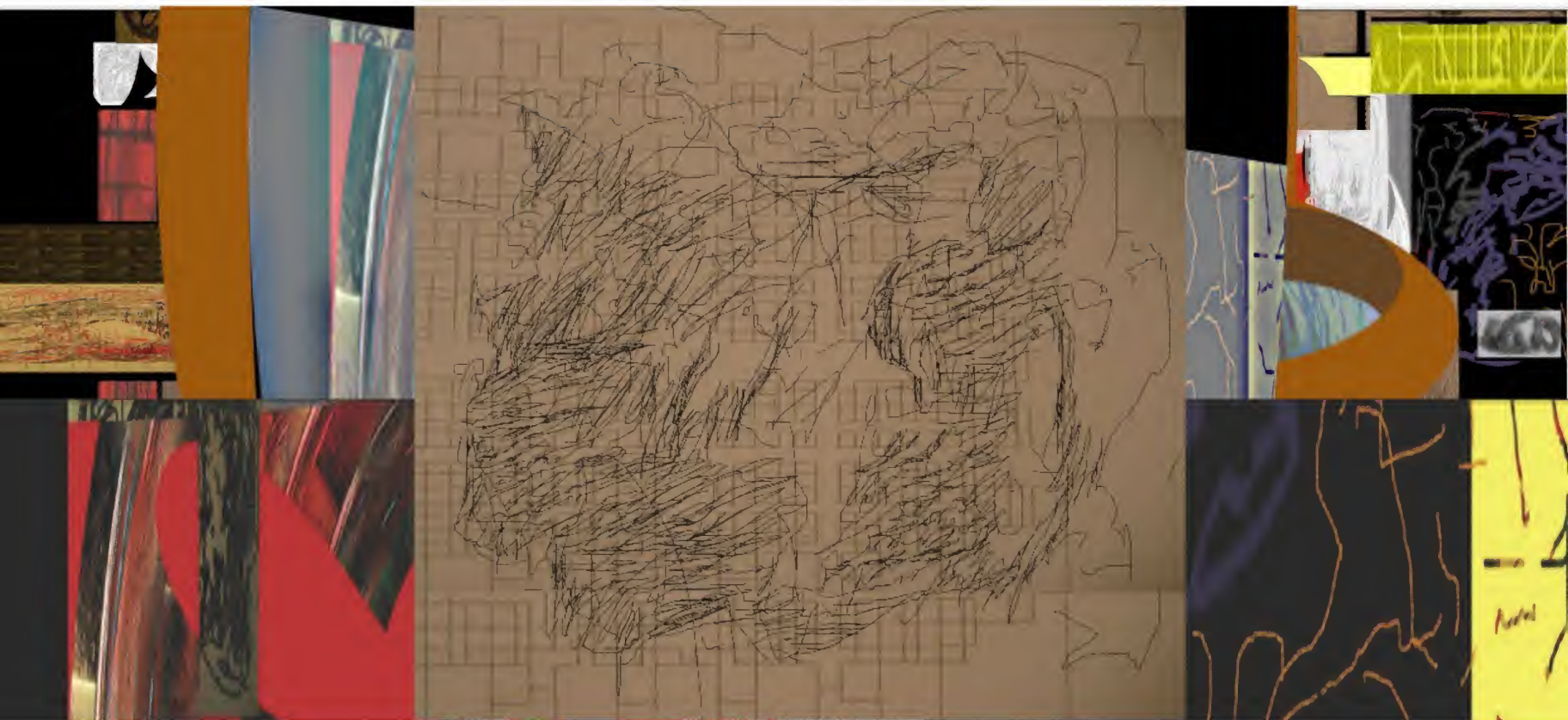


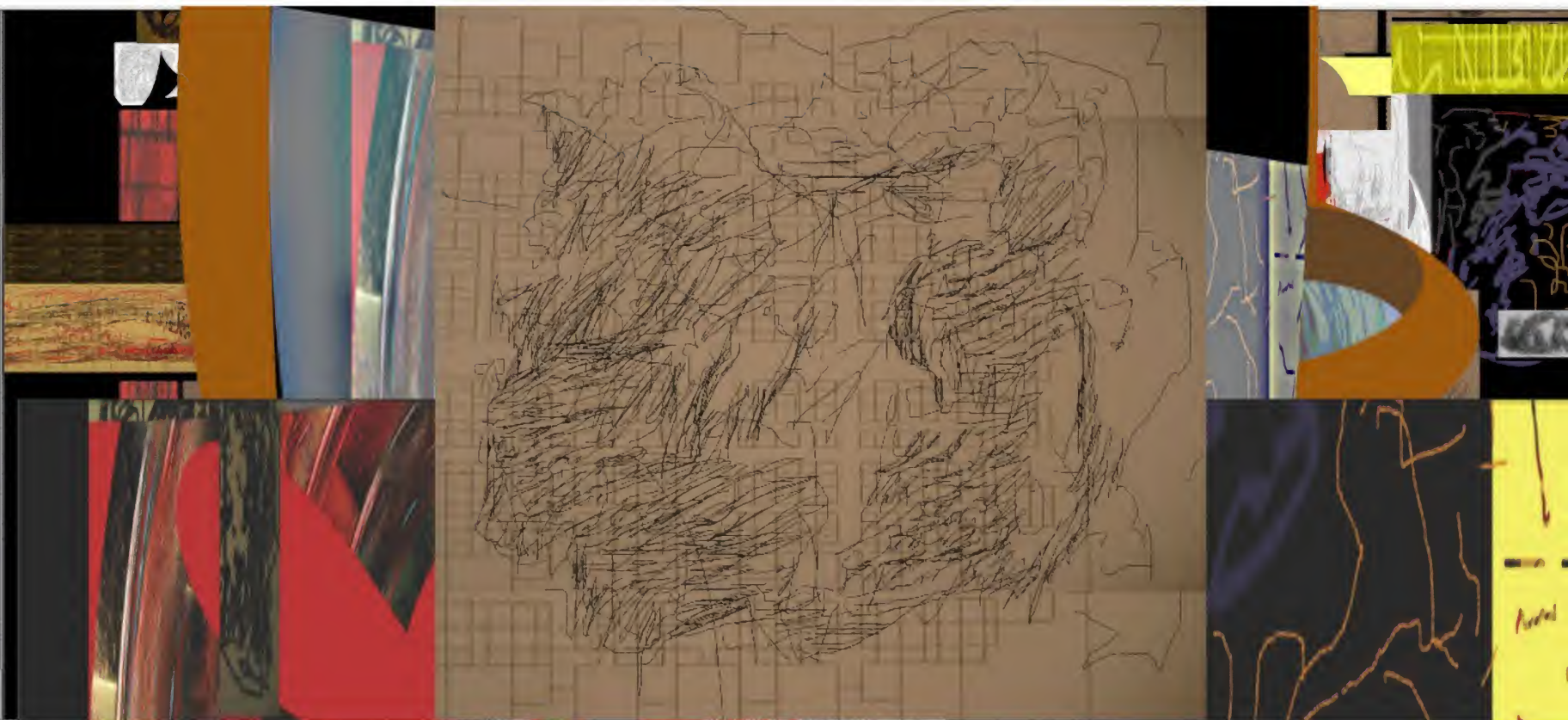




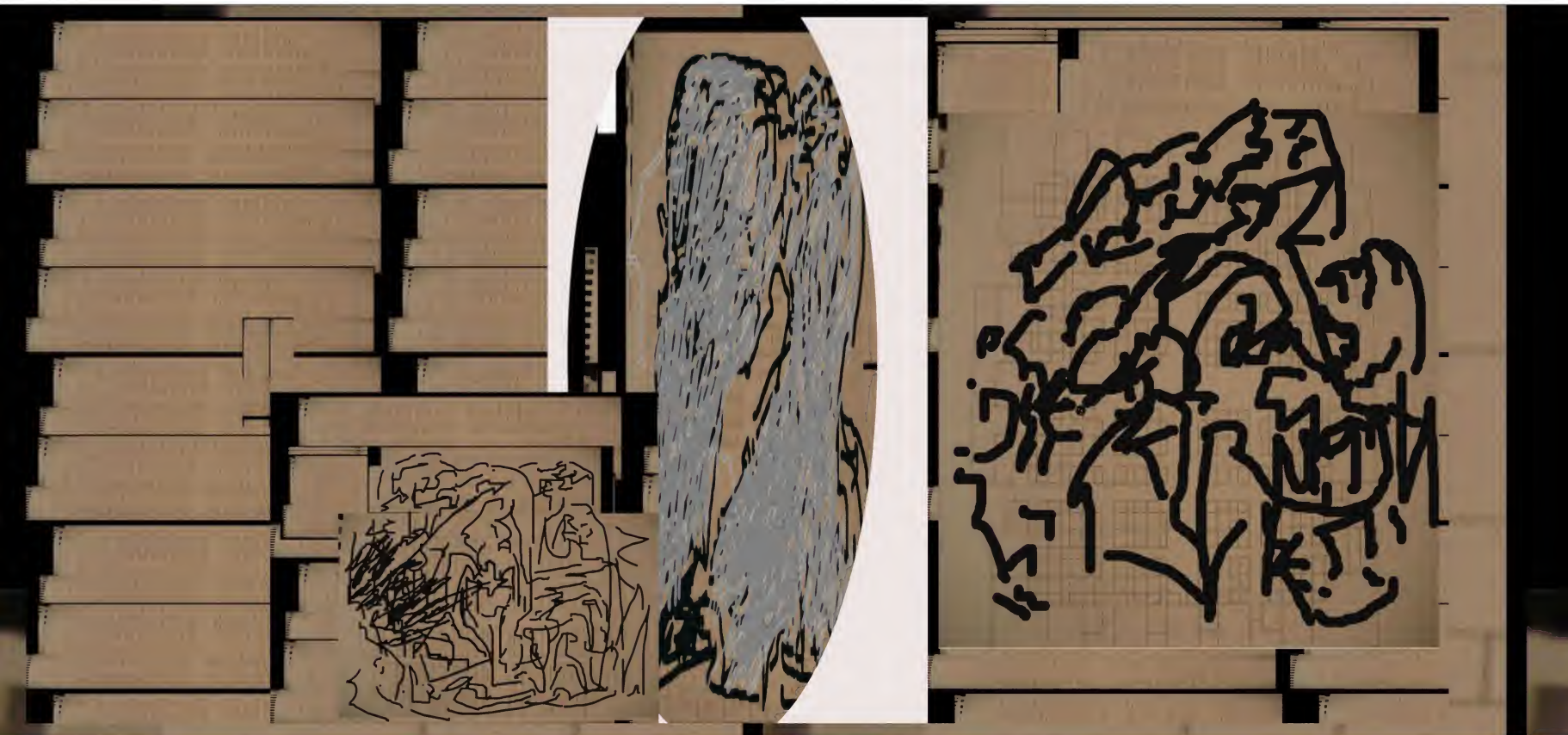


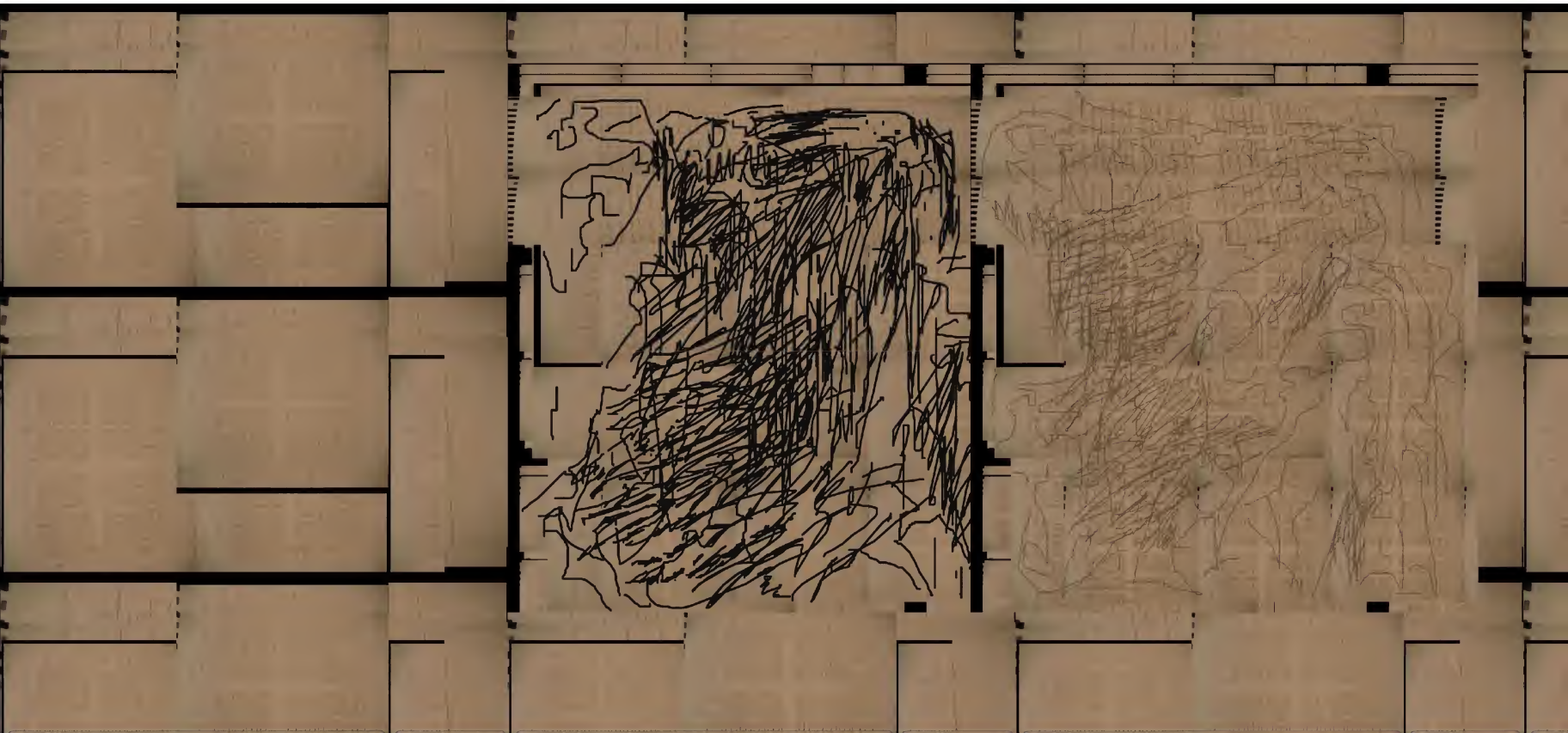




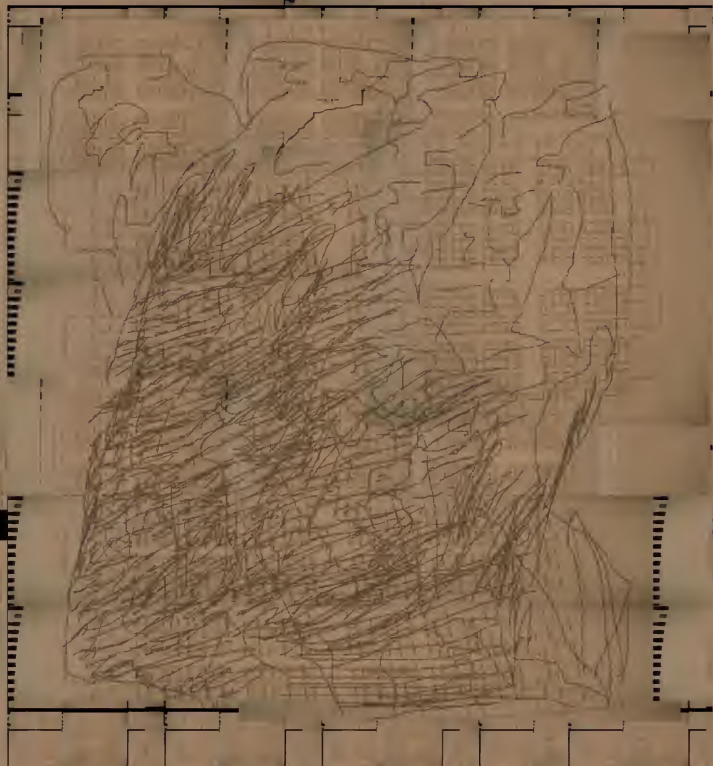


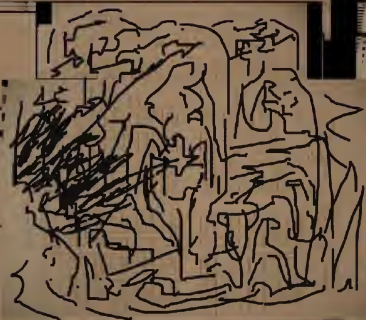






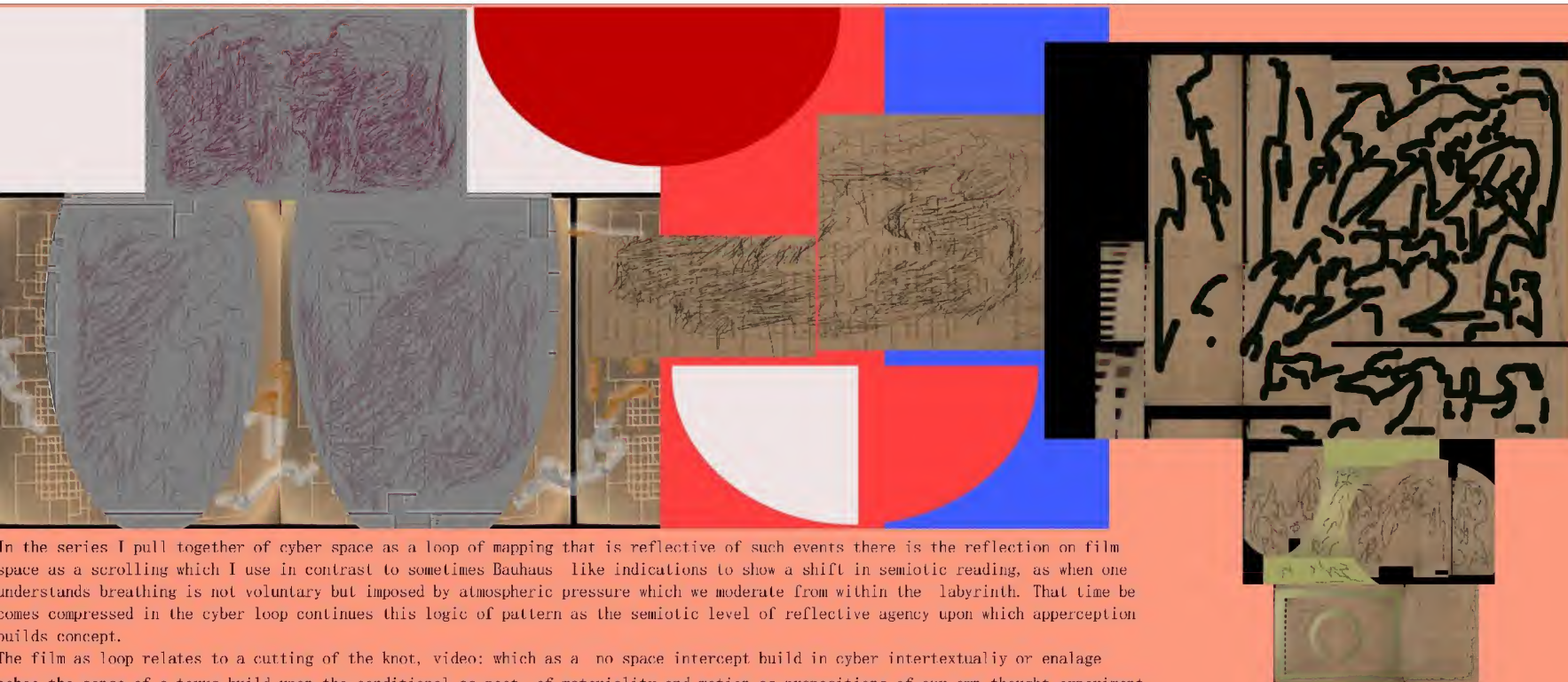






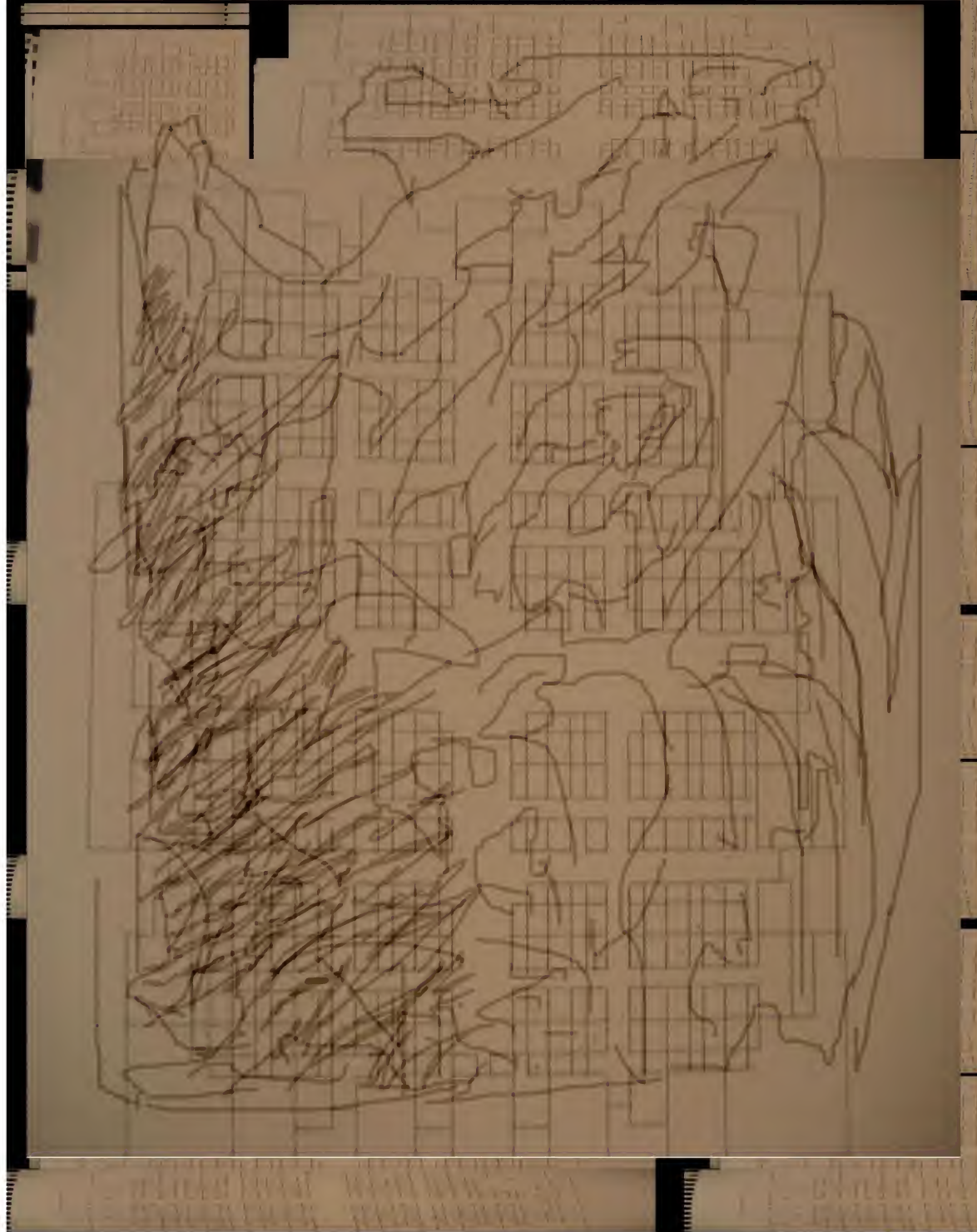
Tothys and Aletheia are a mixed homophone in which the sound value of an aquifer like zone of movement between fresh and salt remark fluidity as repose of movement to evidence such that on the one hand the sail drawn on the curved surface of the crater at the condition of trope as originally change in wind can at the crater invert of mapping not the two on the third dimension but the third on the the two dimensional as in the topographical thinking of Cezanne maintained by Lacan to divert the Phallic gaze and in the journalism of the palimpsest overwrite and underwriting the sail of Geri-cault's Medusa as a raft of drawing which in that drawing room invite the exit from a labyrinth which as a motion away from object is the inversion of motion towards which the drawing room composes as topological thinking taken to salons. The maritime evidence there is born of the Dutch still life of sail flesh over stretcher bones the reconstitution of the ships journey and a reconstitution of the world as nature morte reflective of origins in ancient sacrifices flesh placed back over bones as reconstitution of what had been "altered".



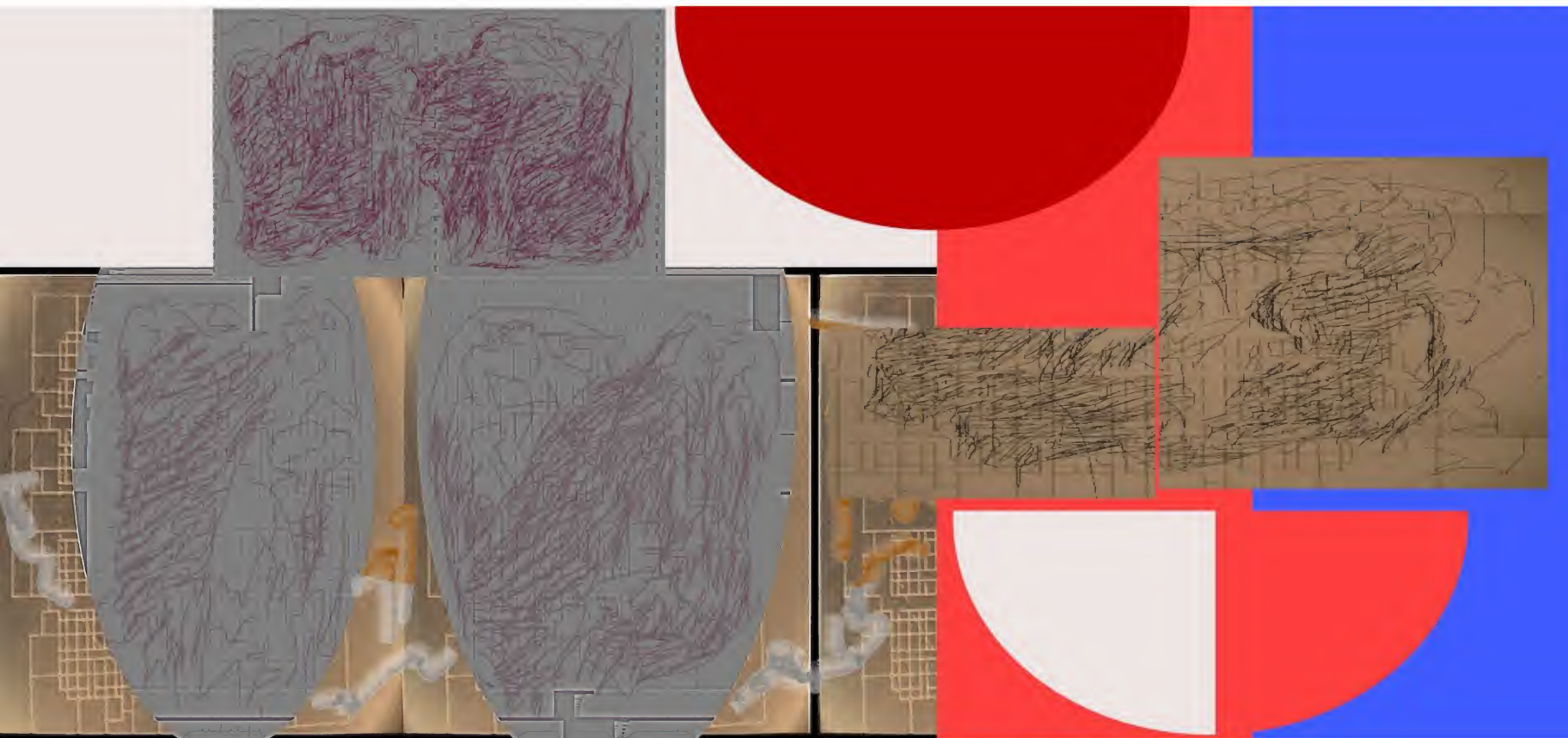


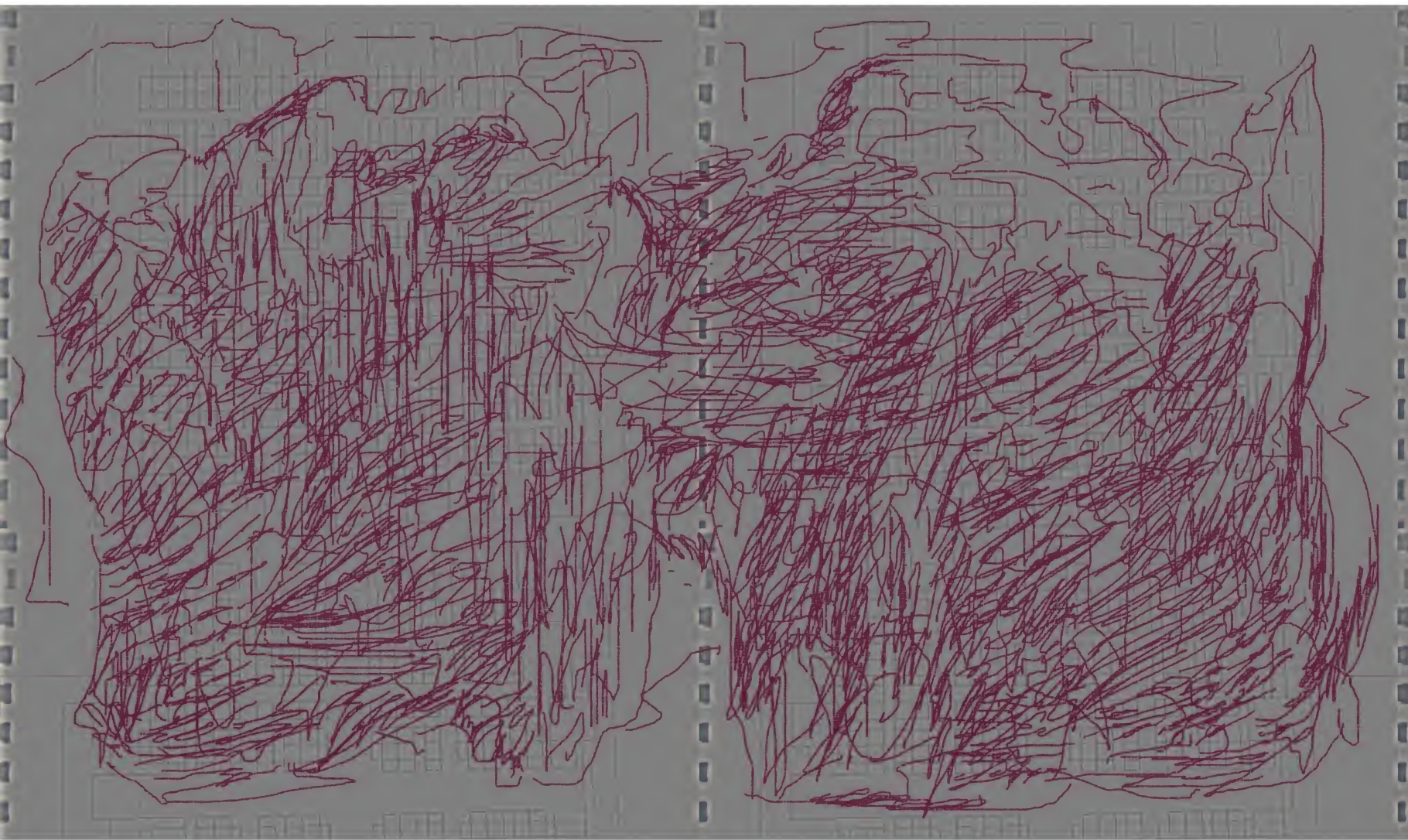
In the series I pull together of cyber space as a loop of mapping that is reflective of such events there is the reflection on film space as a scrolling which I use in contrast to sometimes Bauhaus like indications to show a shift in semiotic reading, as when one understands breathing is not voluntary but imposed by atmospheric pressure which we moderate from within the labyrinth. That time be comes compressed in the cyber loop continues this logic of pattern as the semiotic level of reflective agency upon which apperception builds concept.

The film as loop relates to a cutting of the knot, video: which as a no space intercept build in cyber intertextually or enalage echoe the sense of a torus build upon the conditional aspect of materiality and motion as propositions of our own thought experiment upon which art dwells as the evidence of concept formation within itself stating the world cosmos.

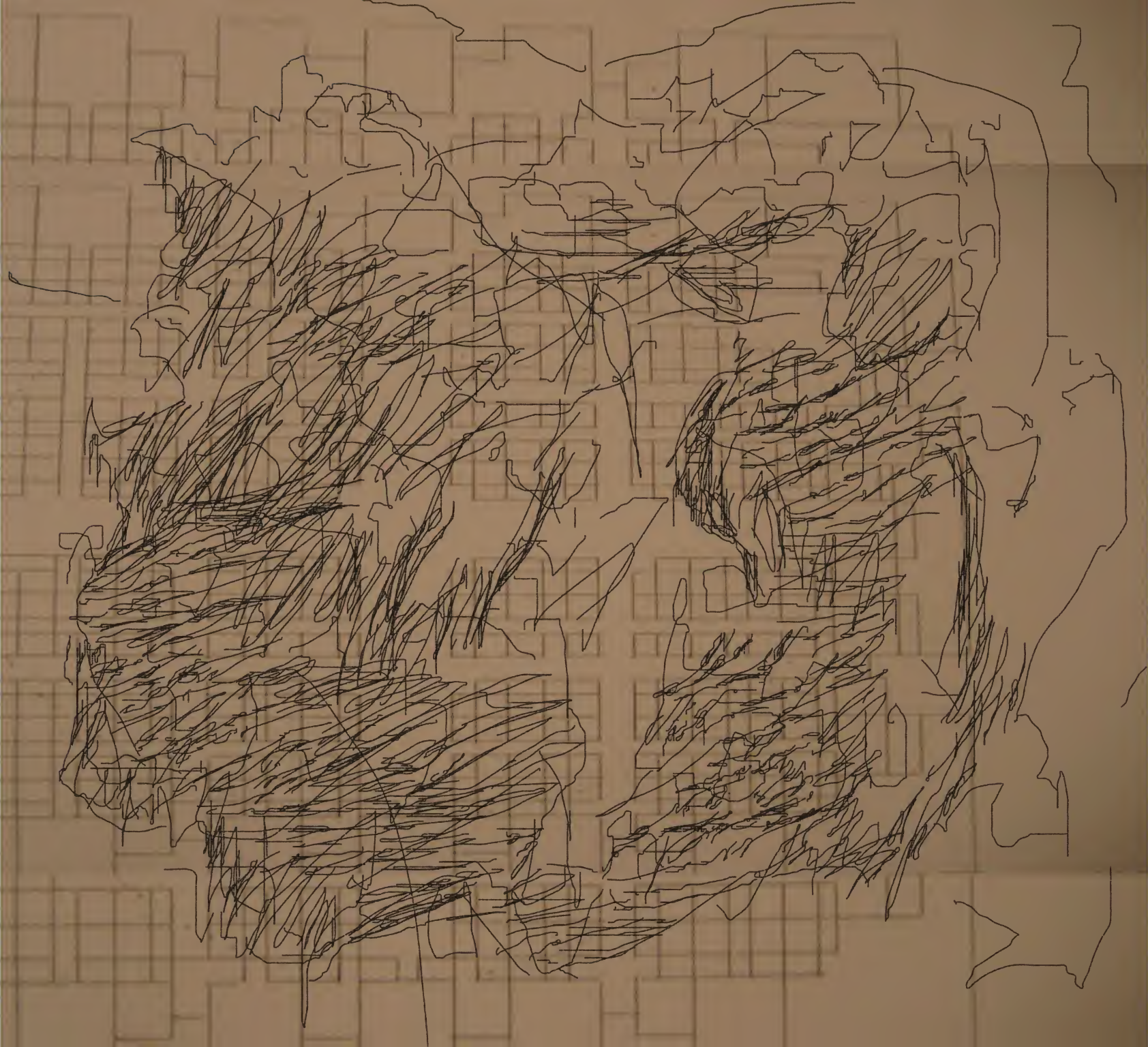












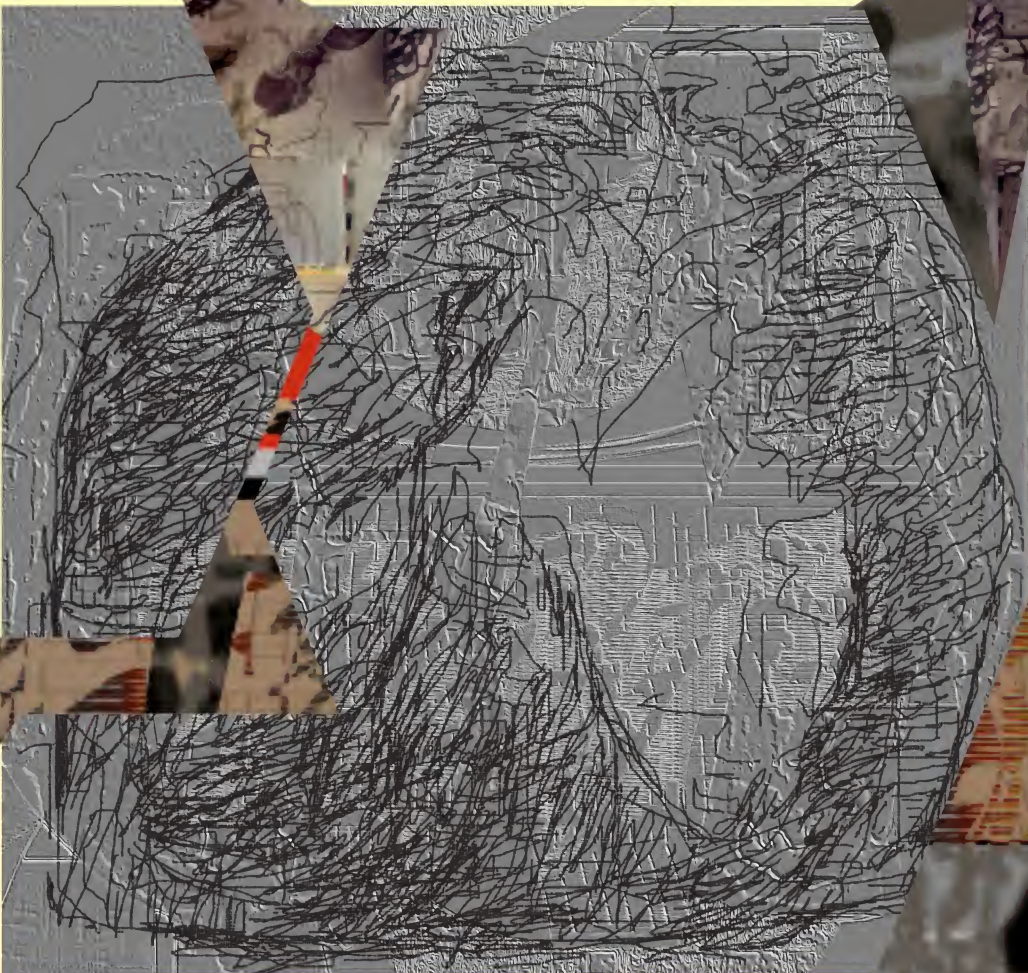




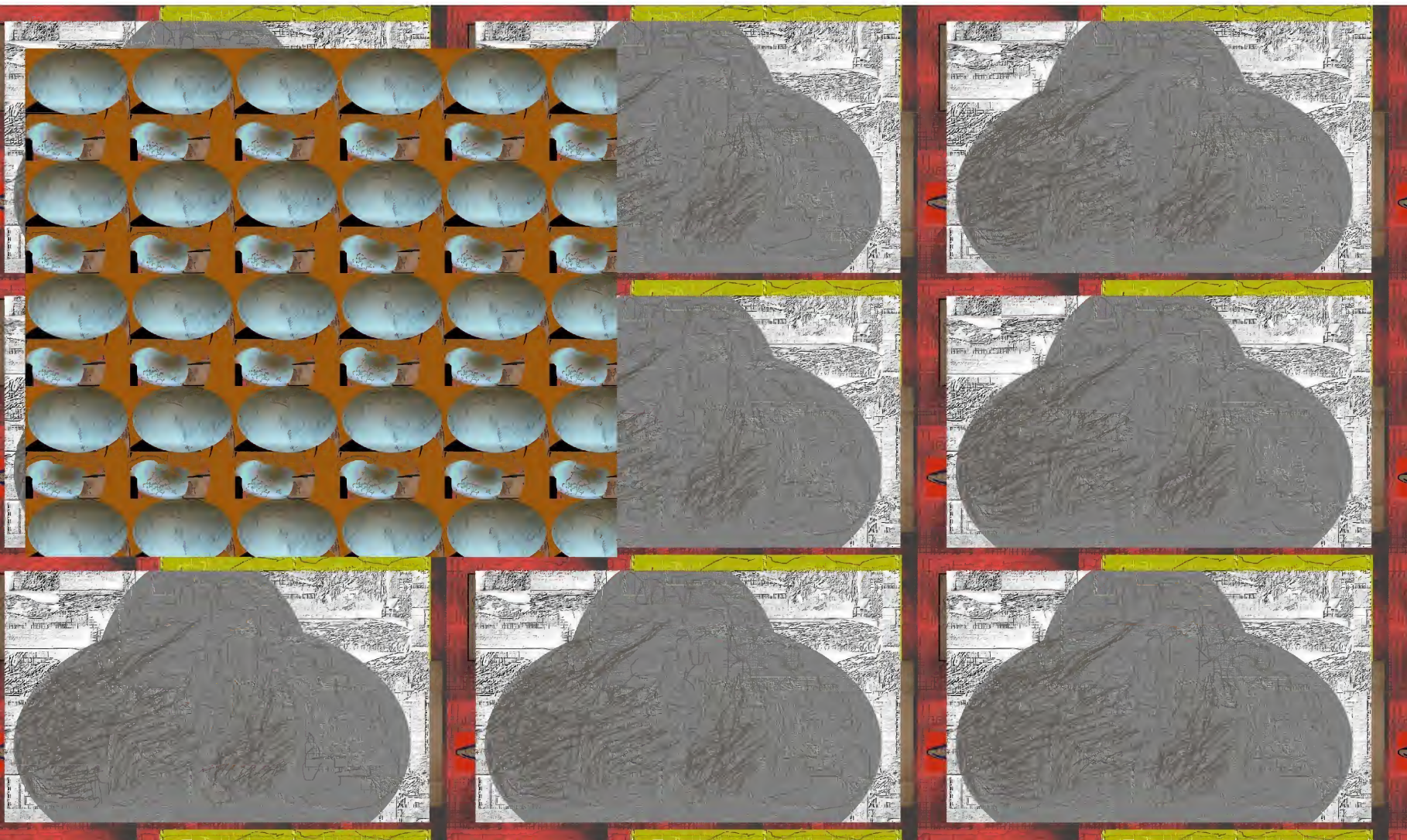








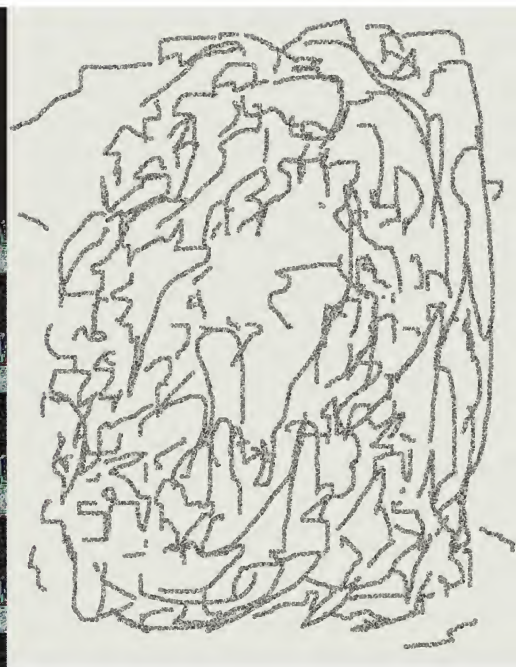
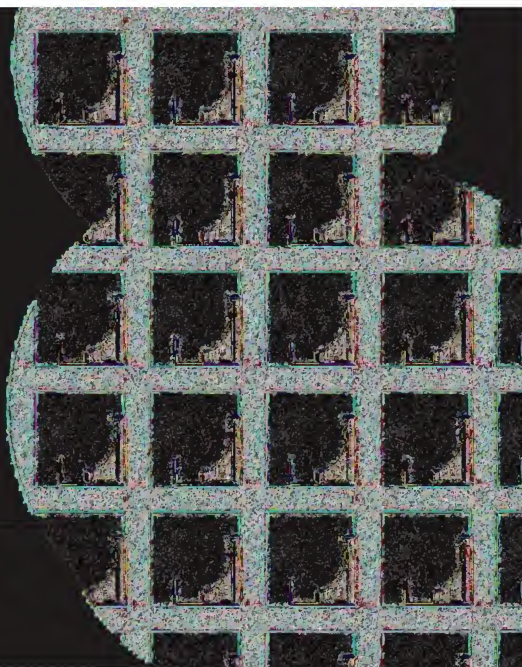




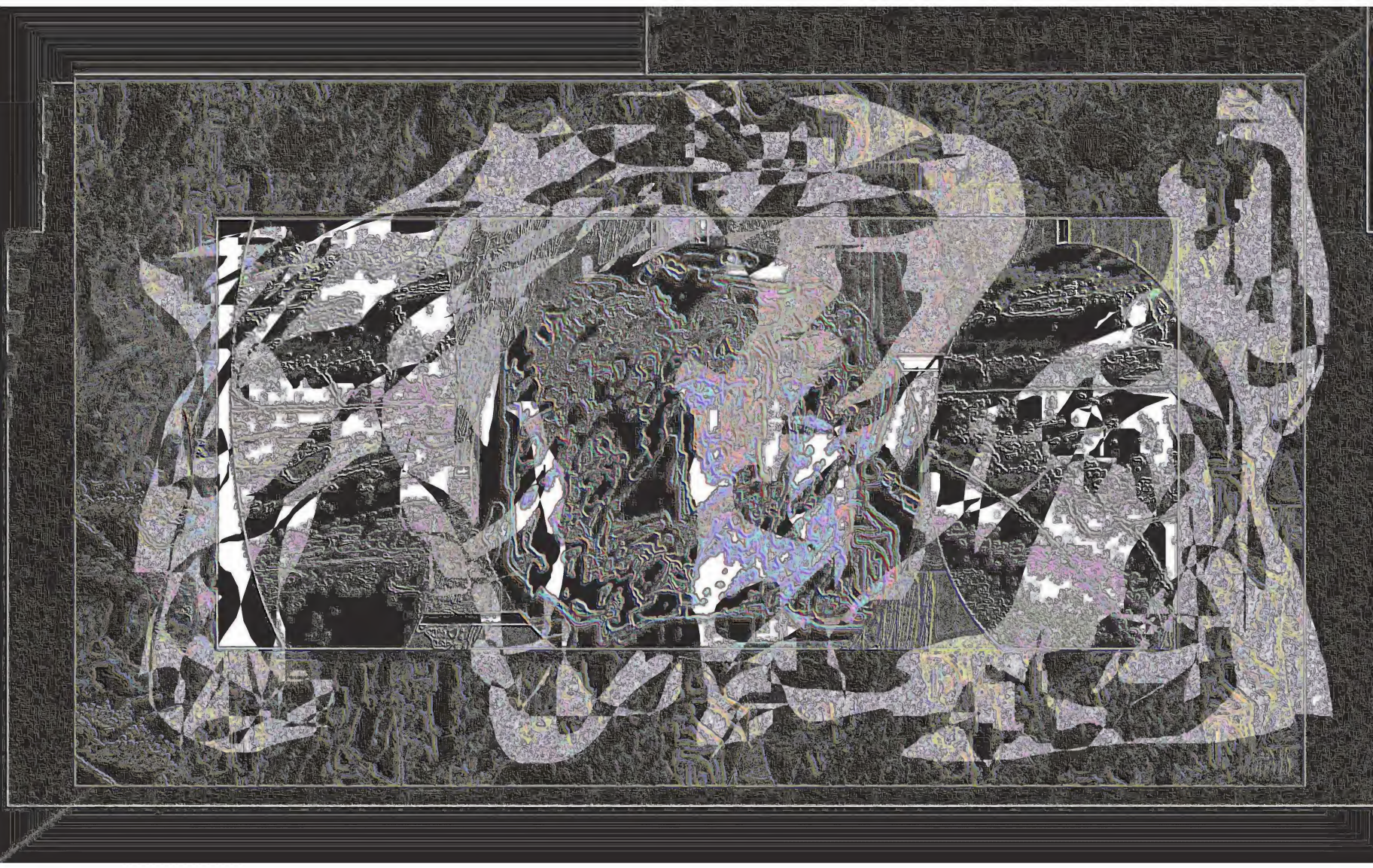




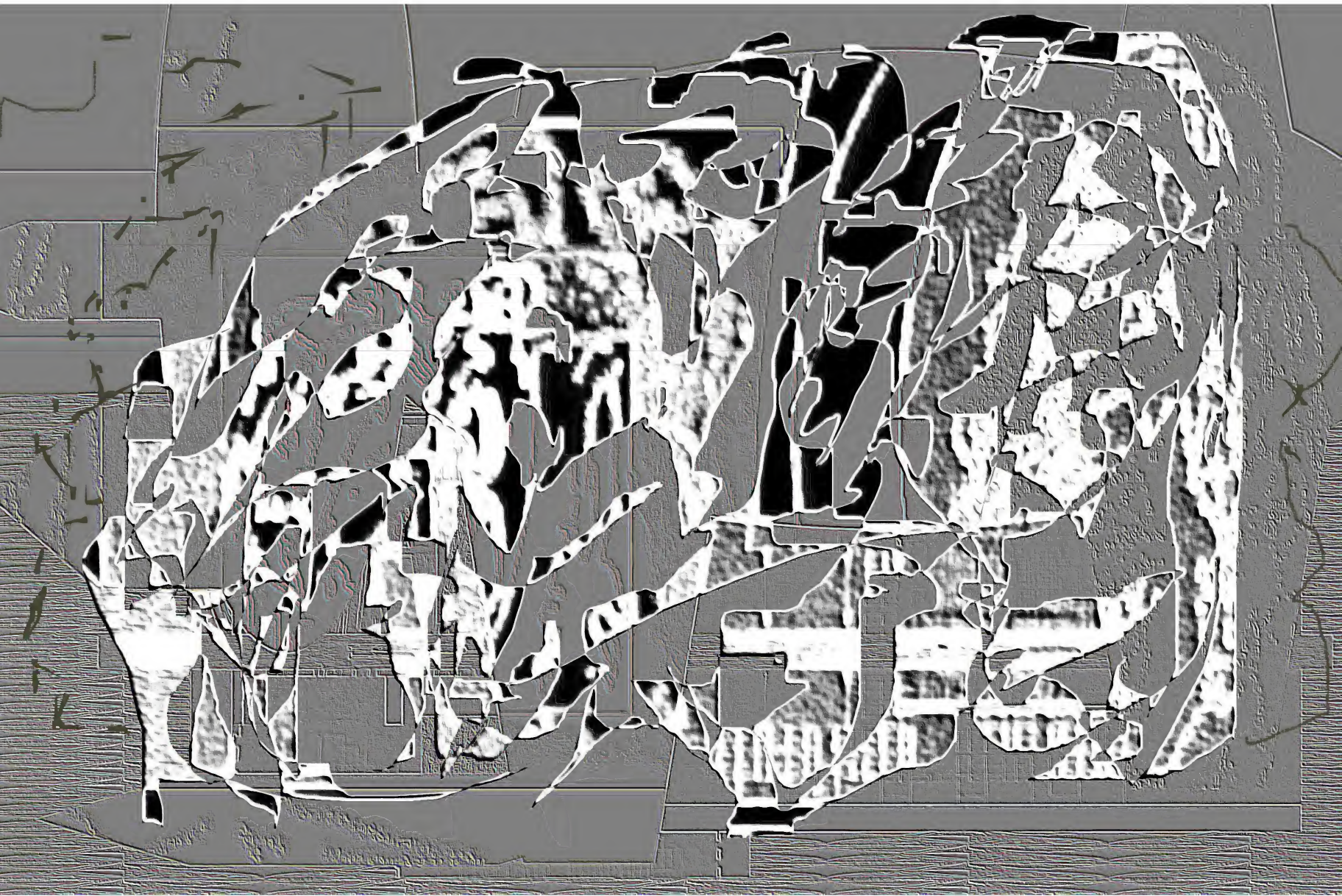




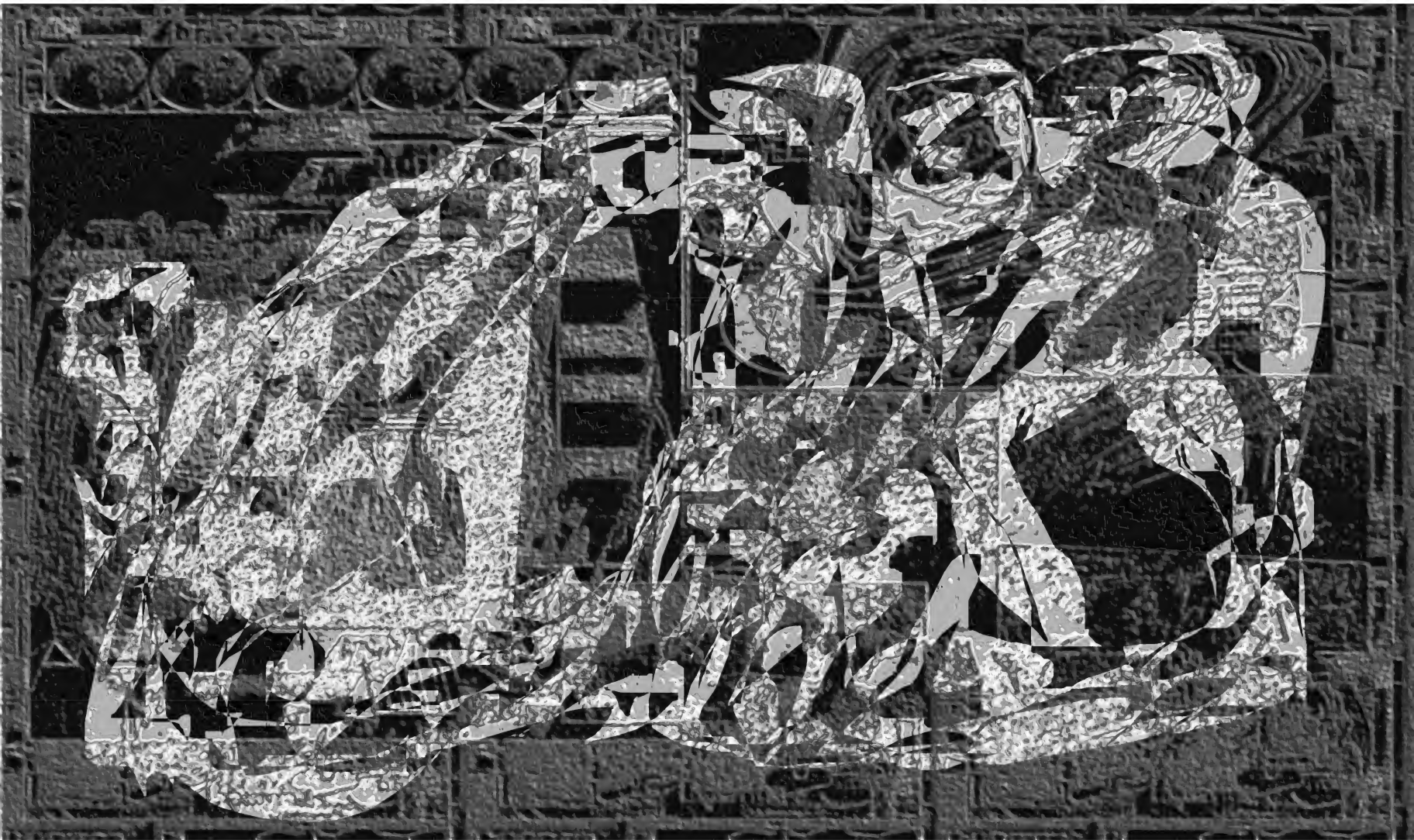








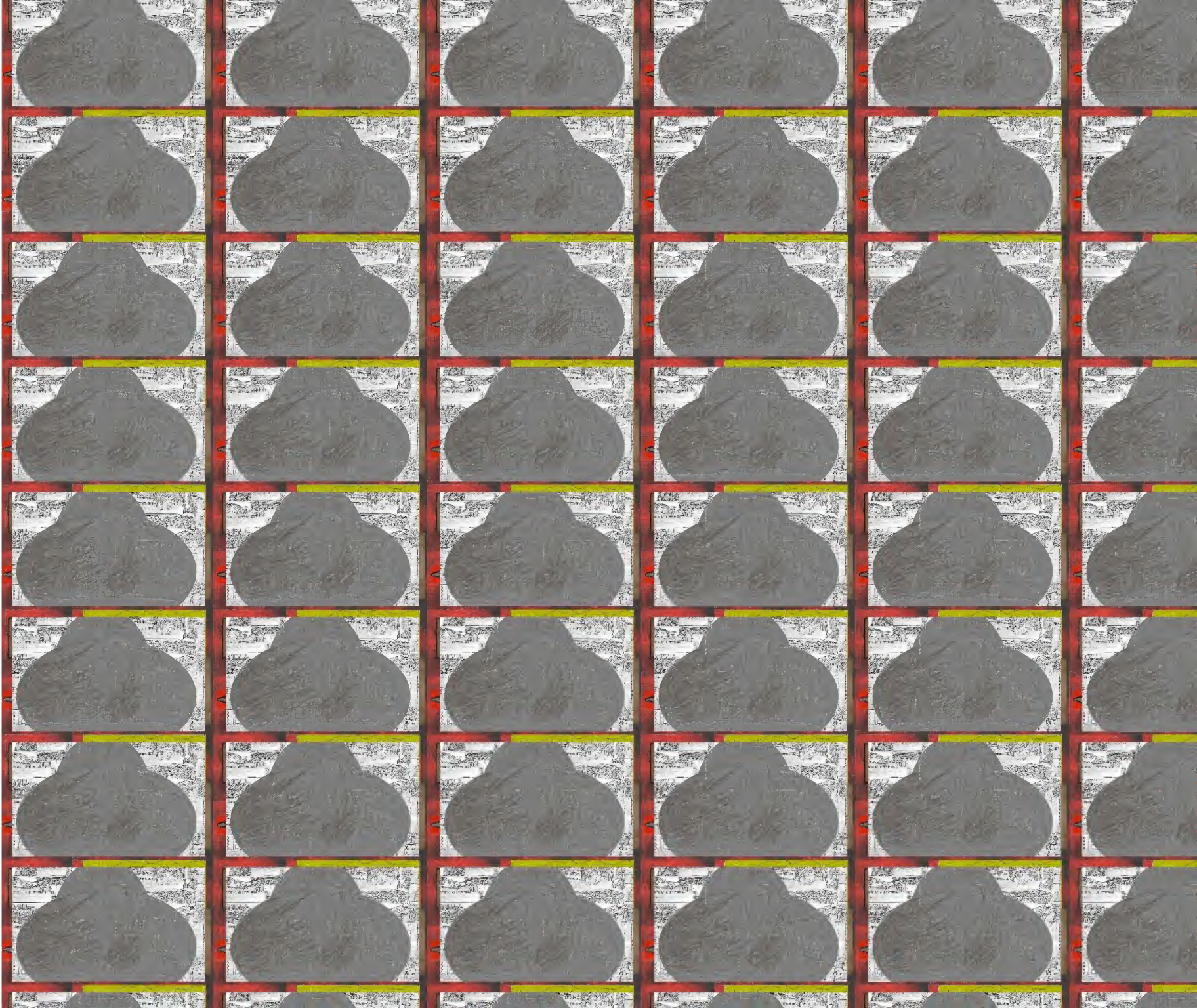




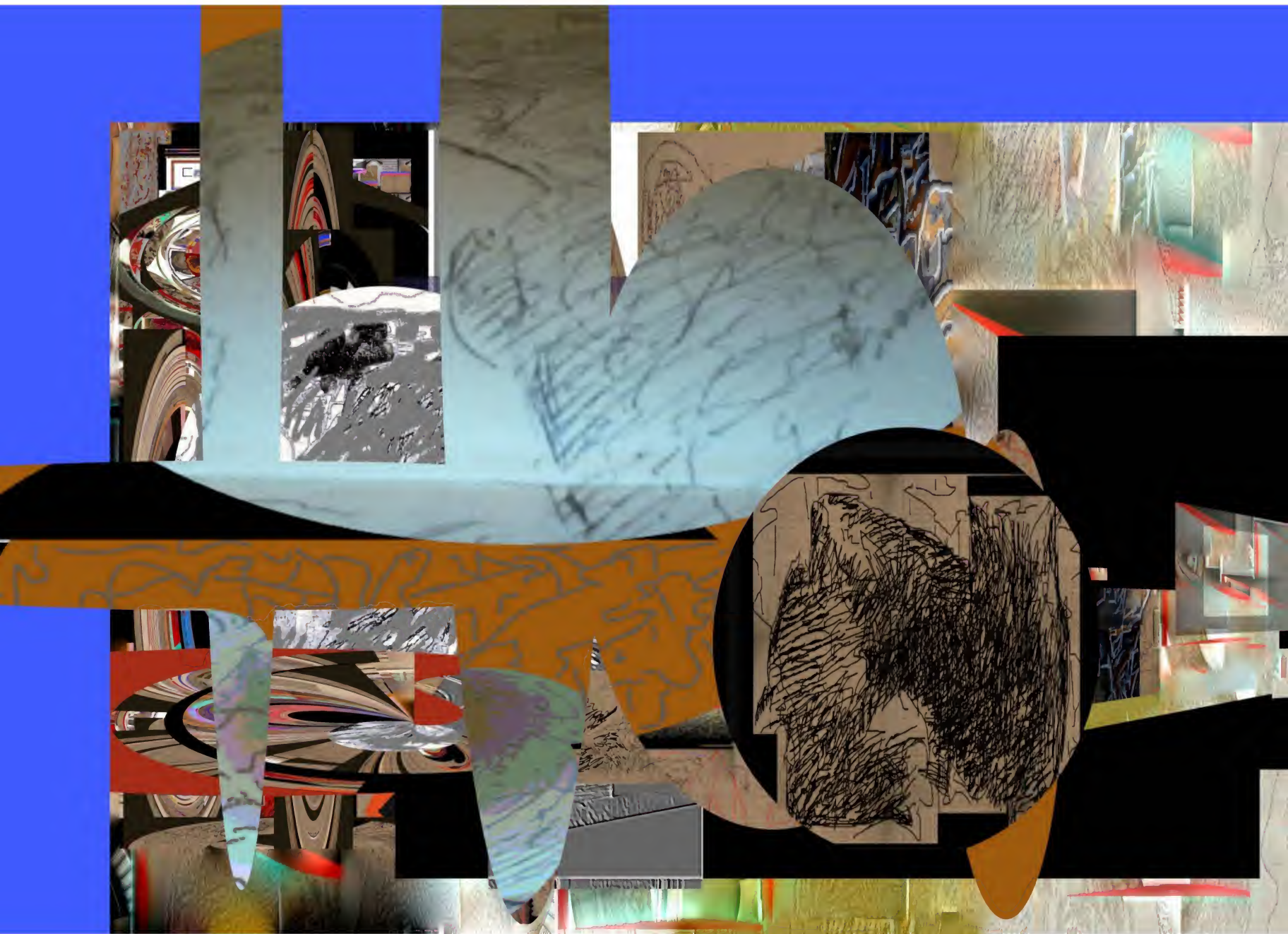








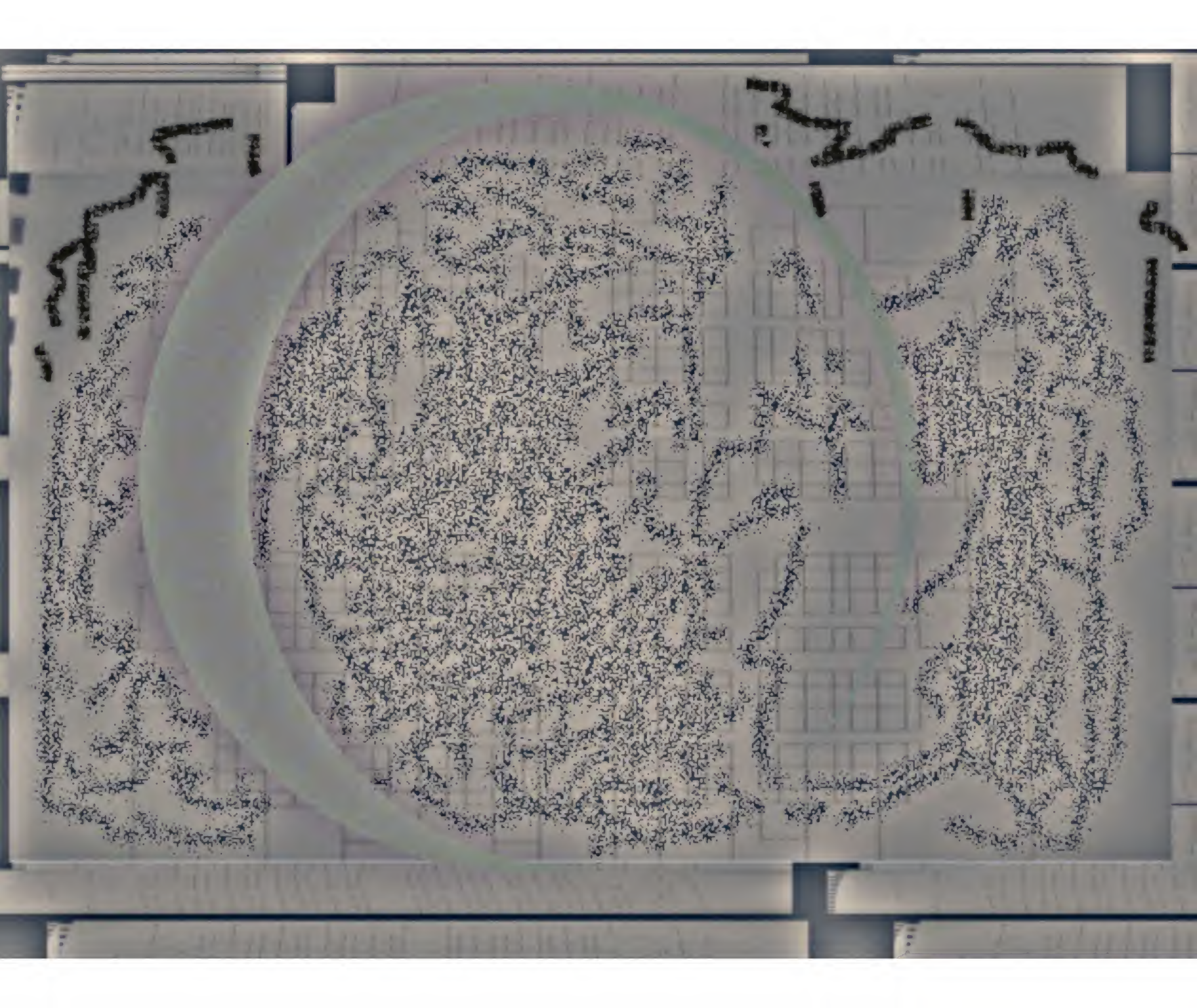




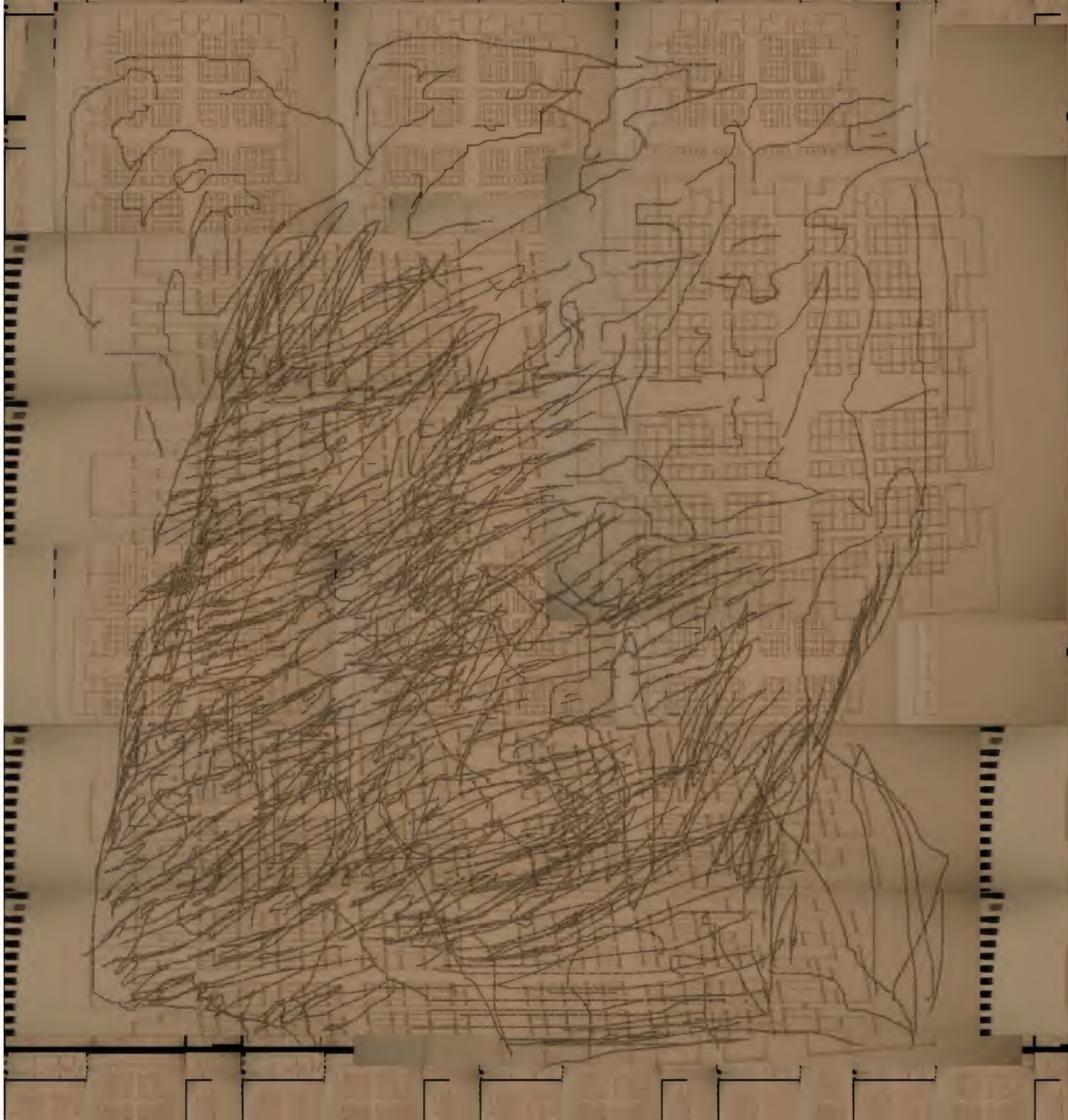




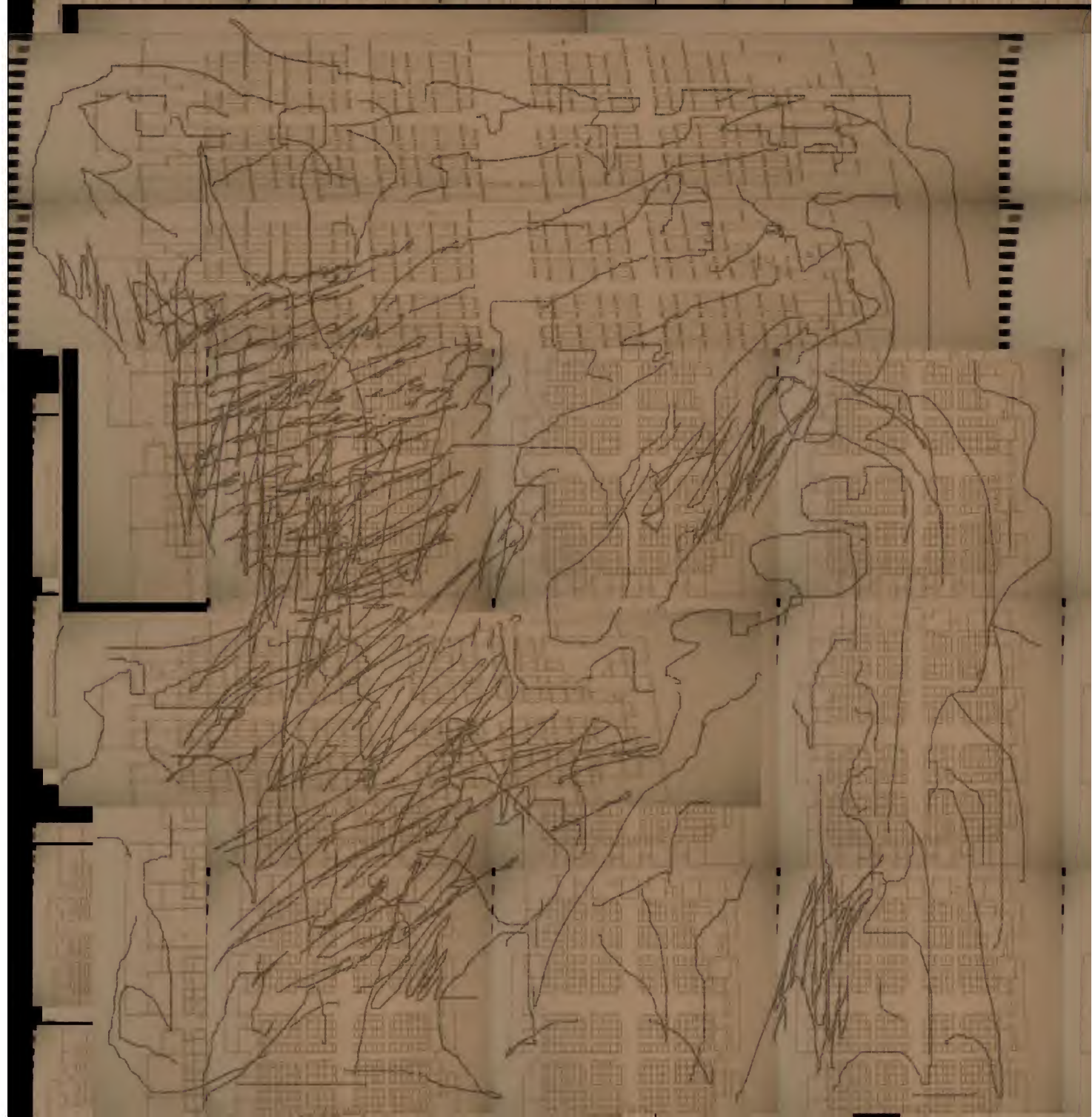


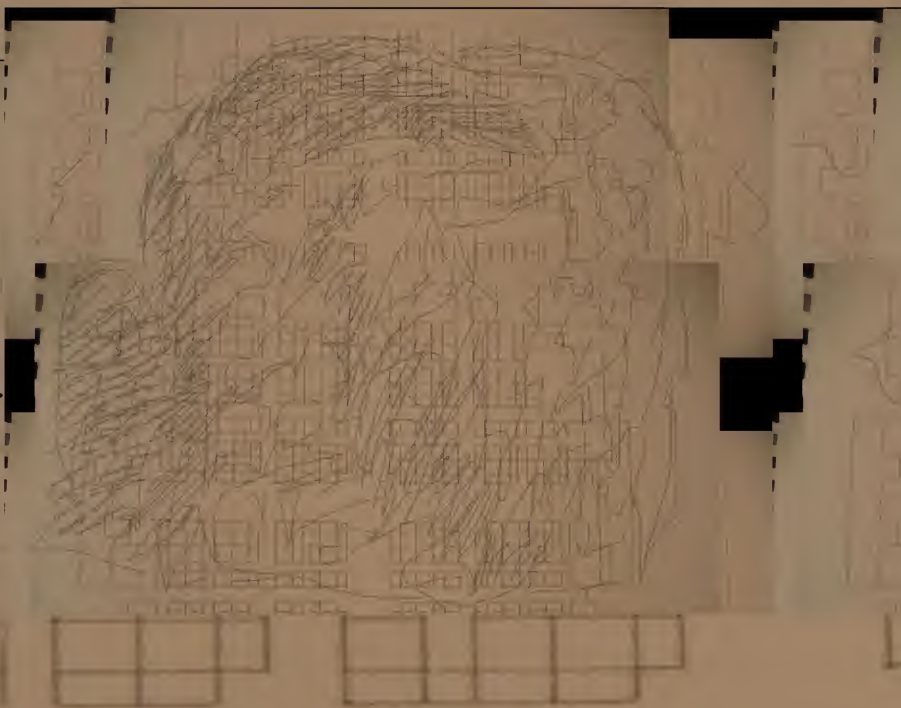
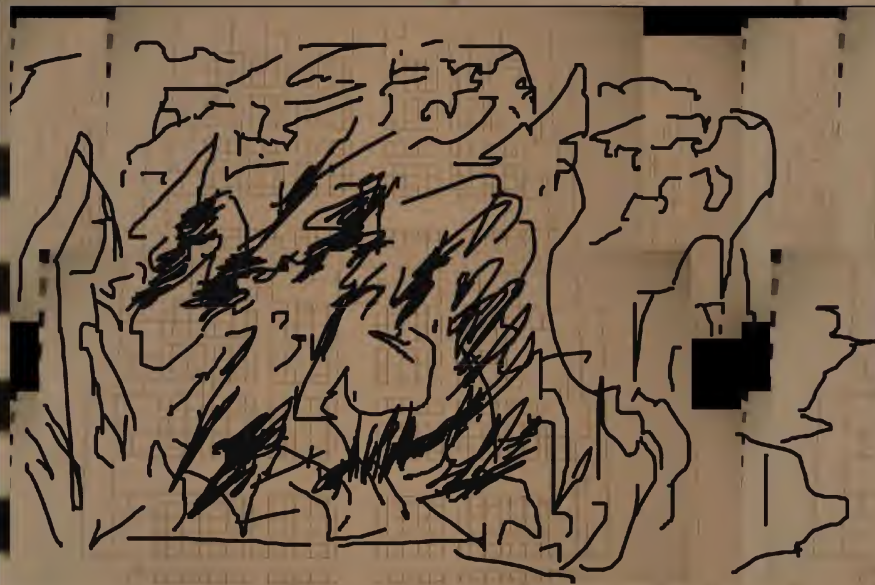




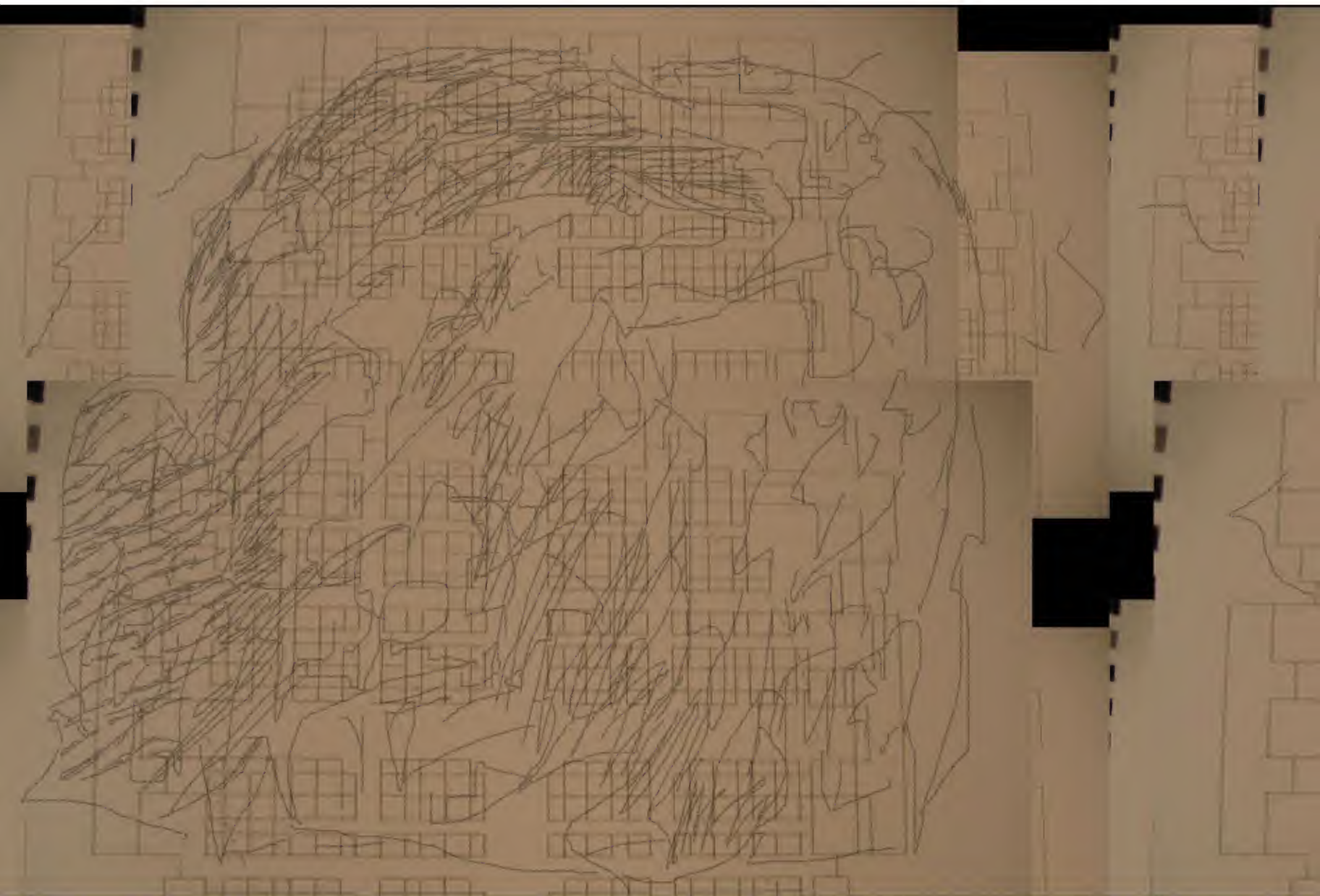


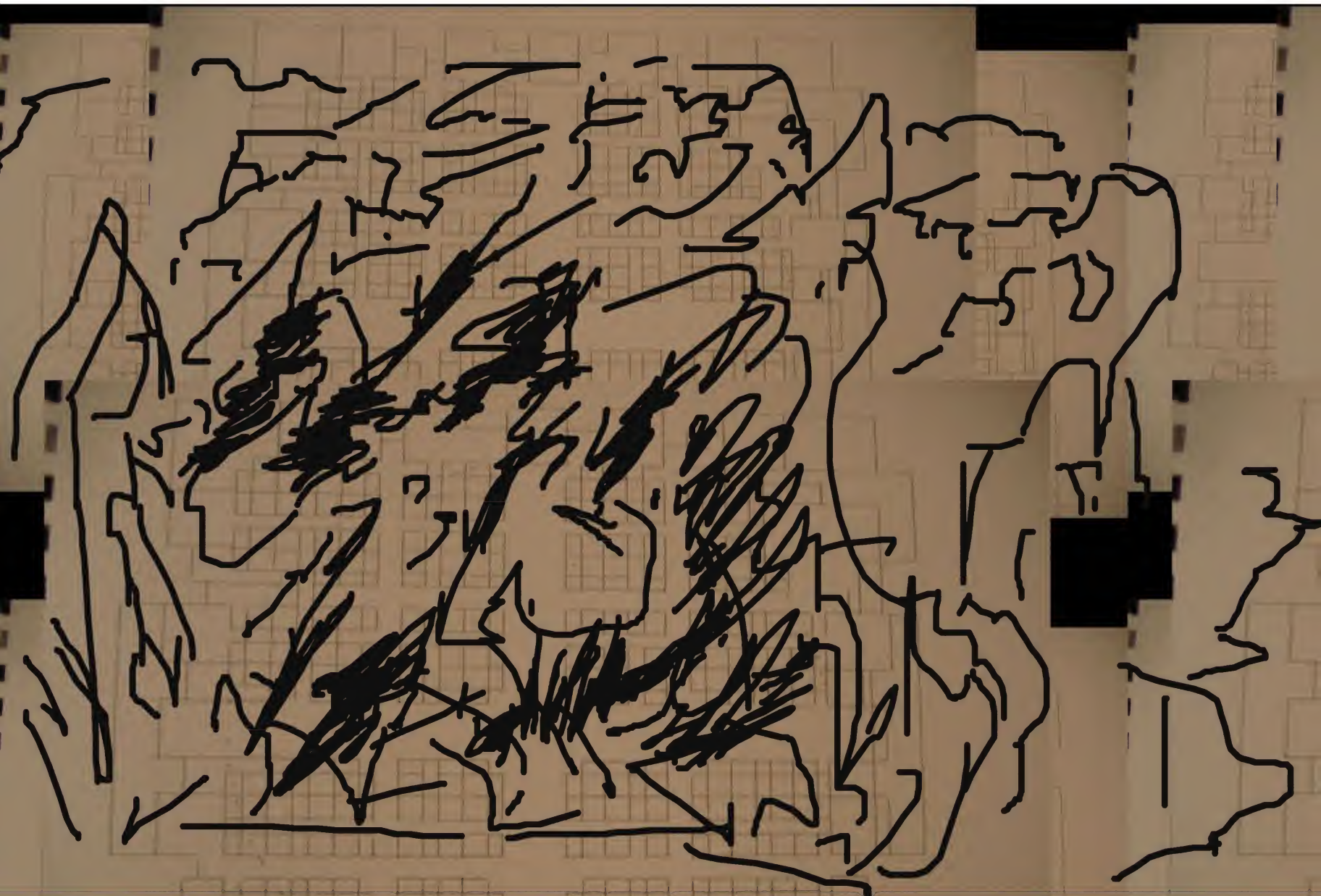




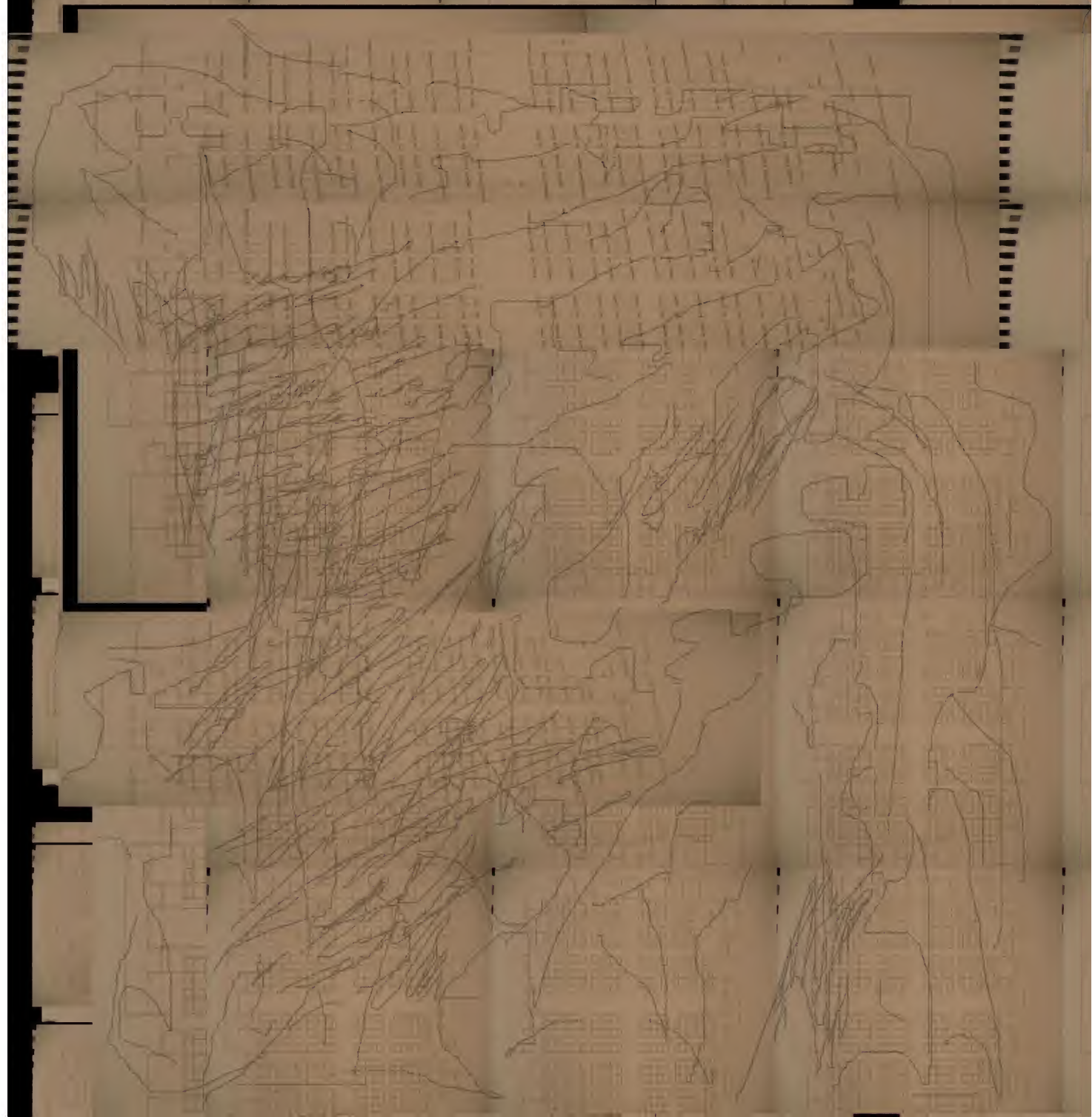


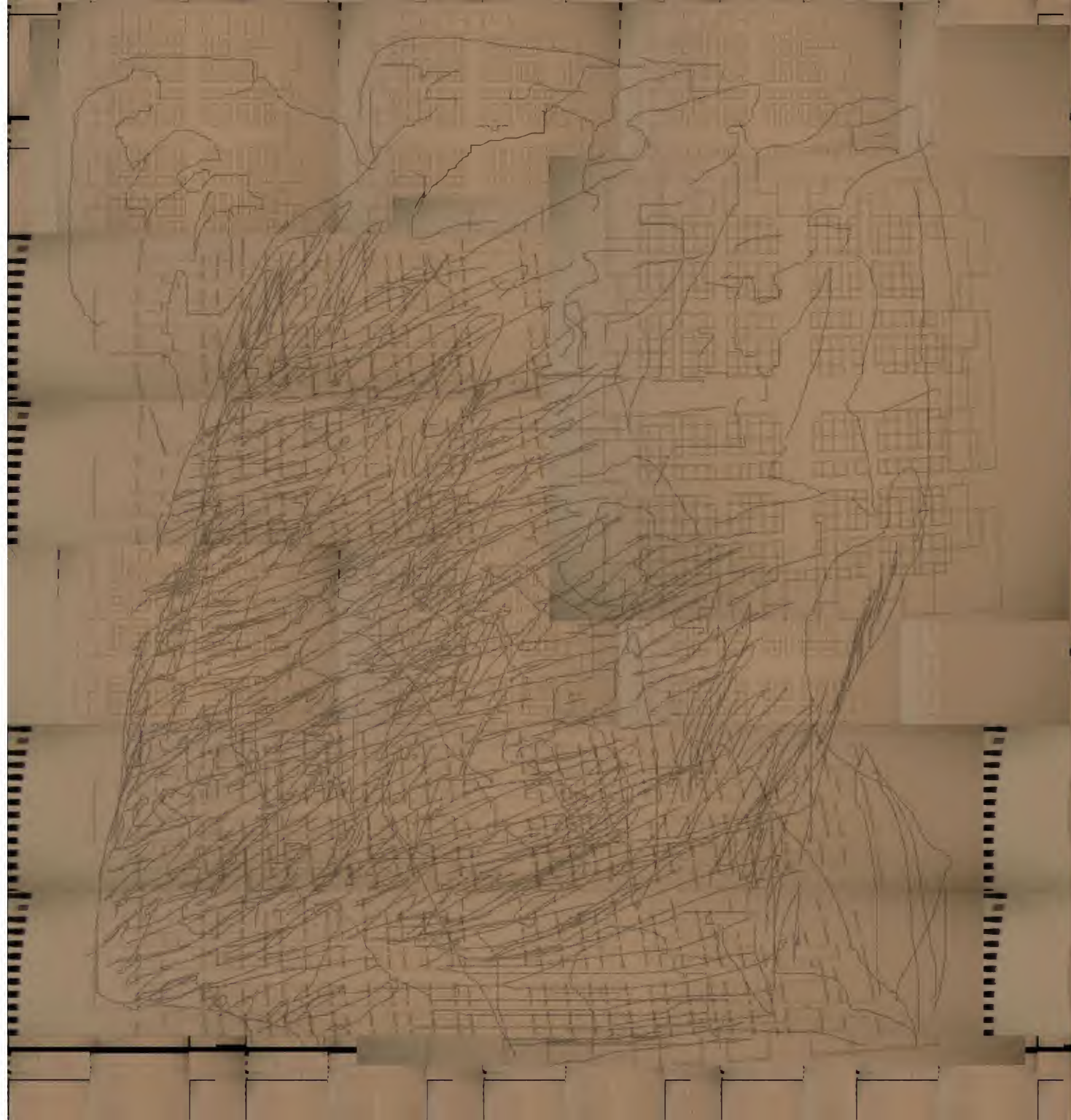




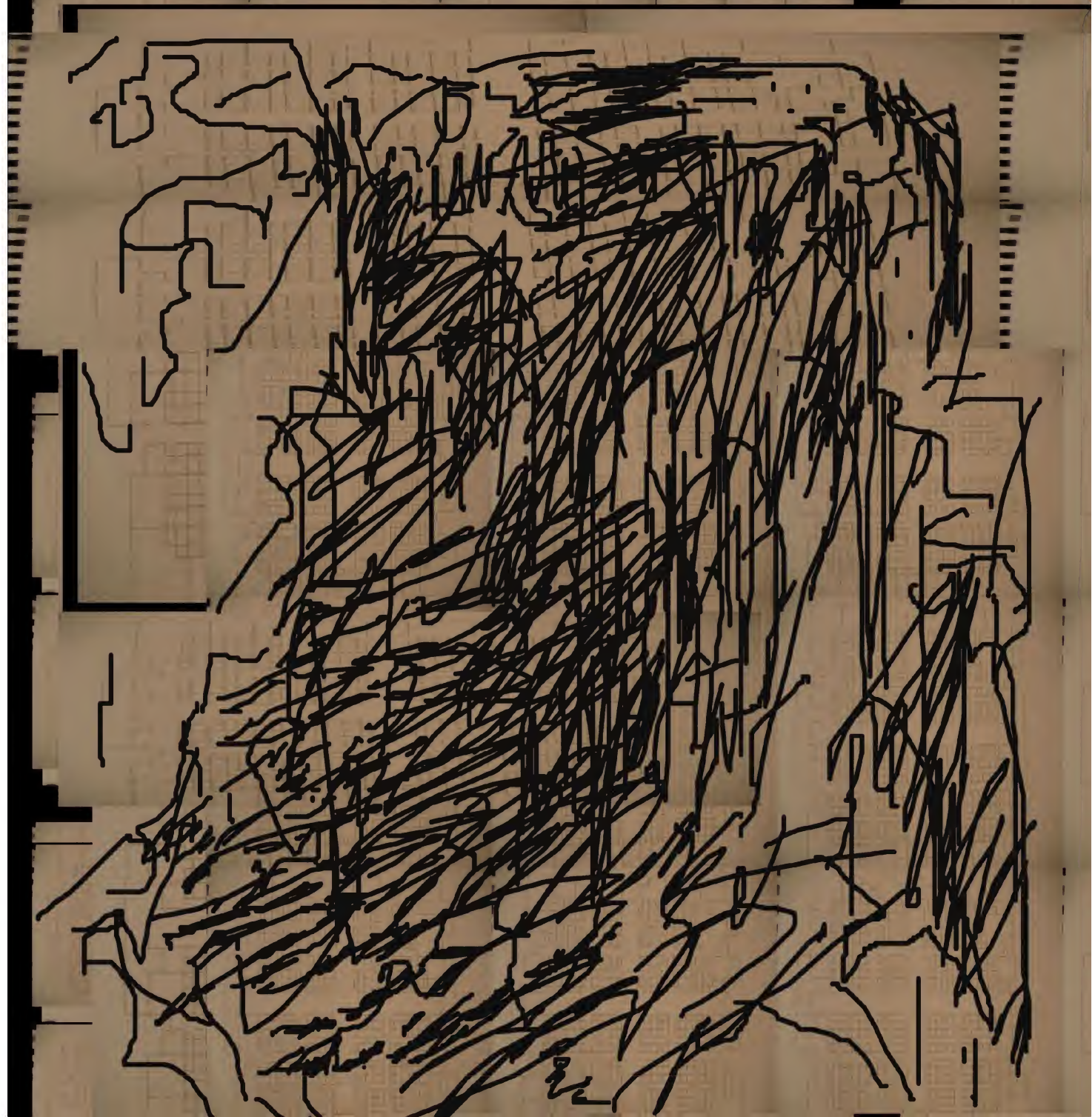




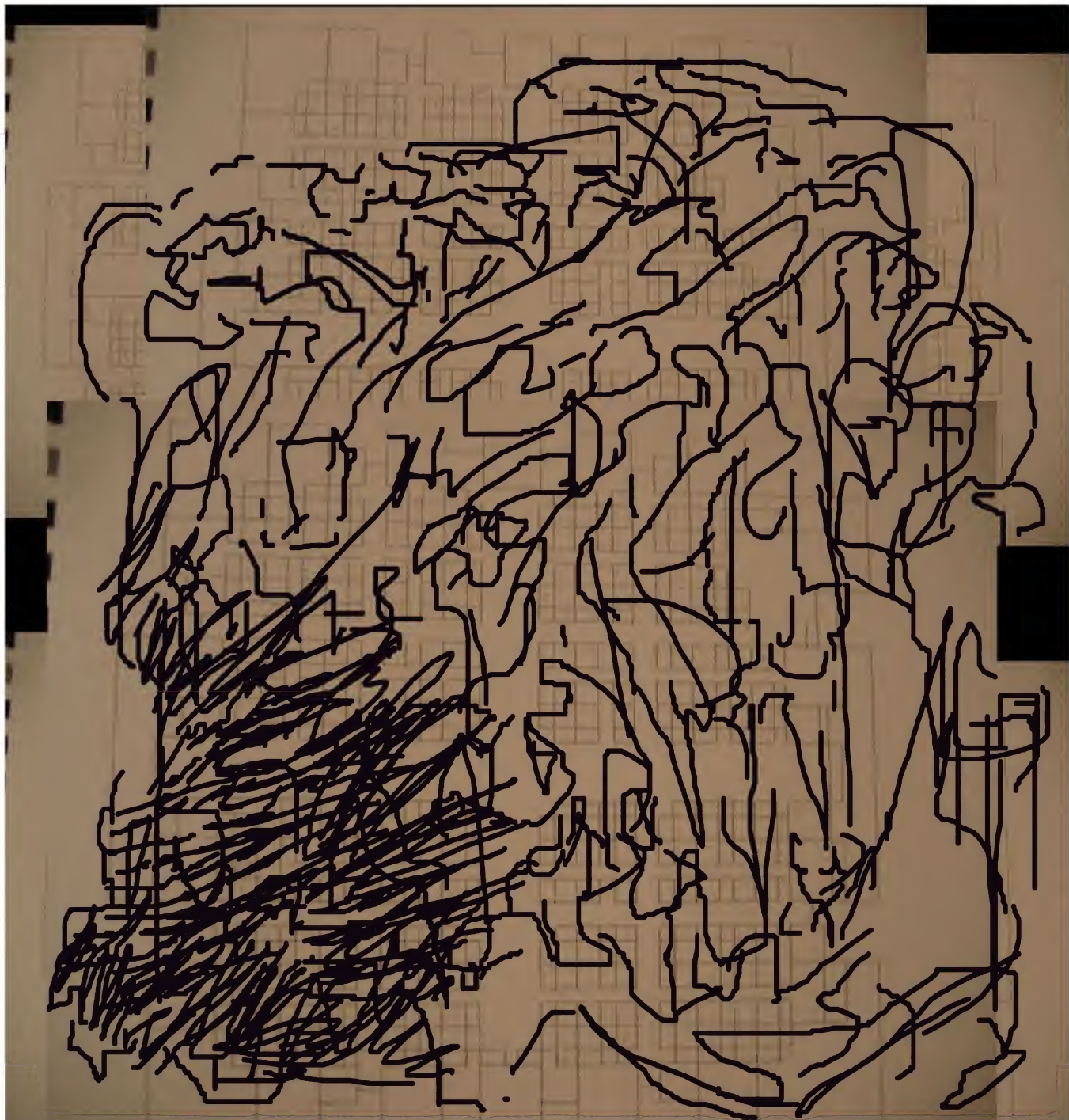




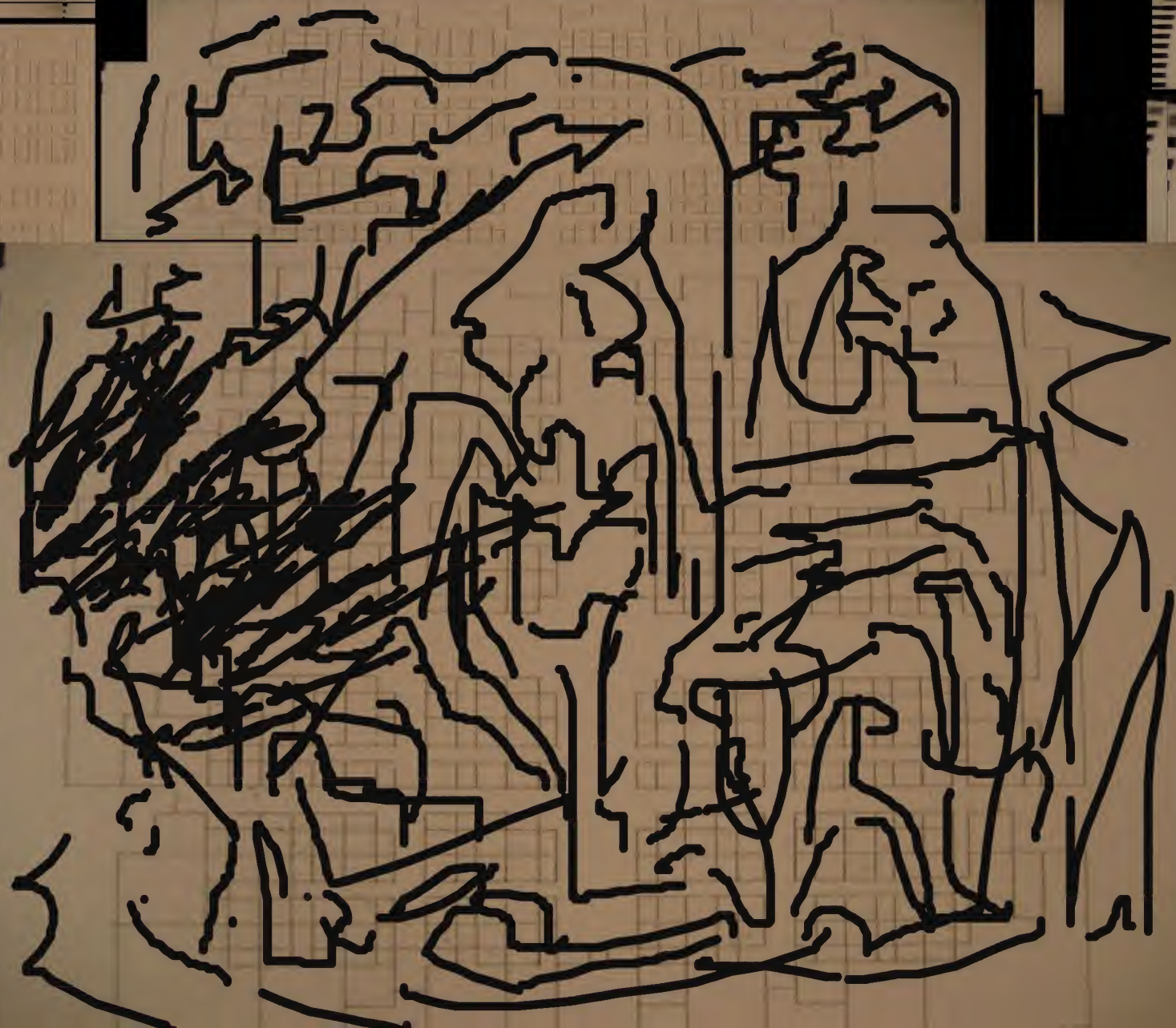




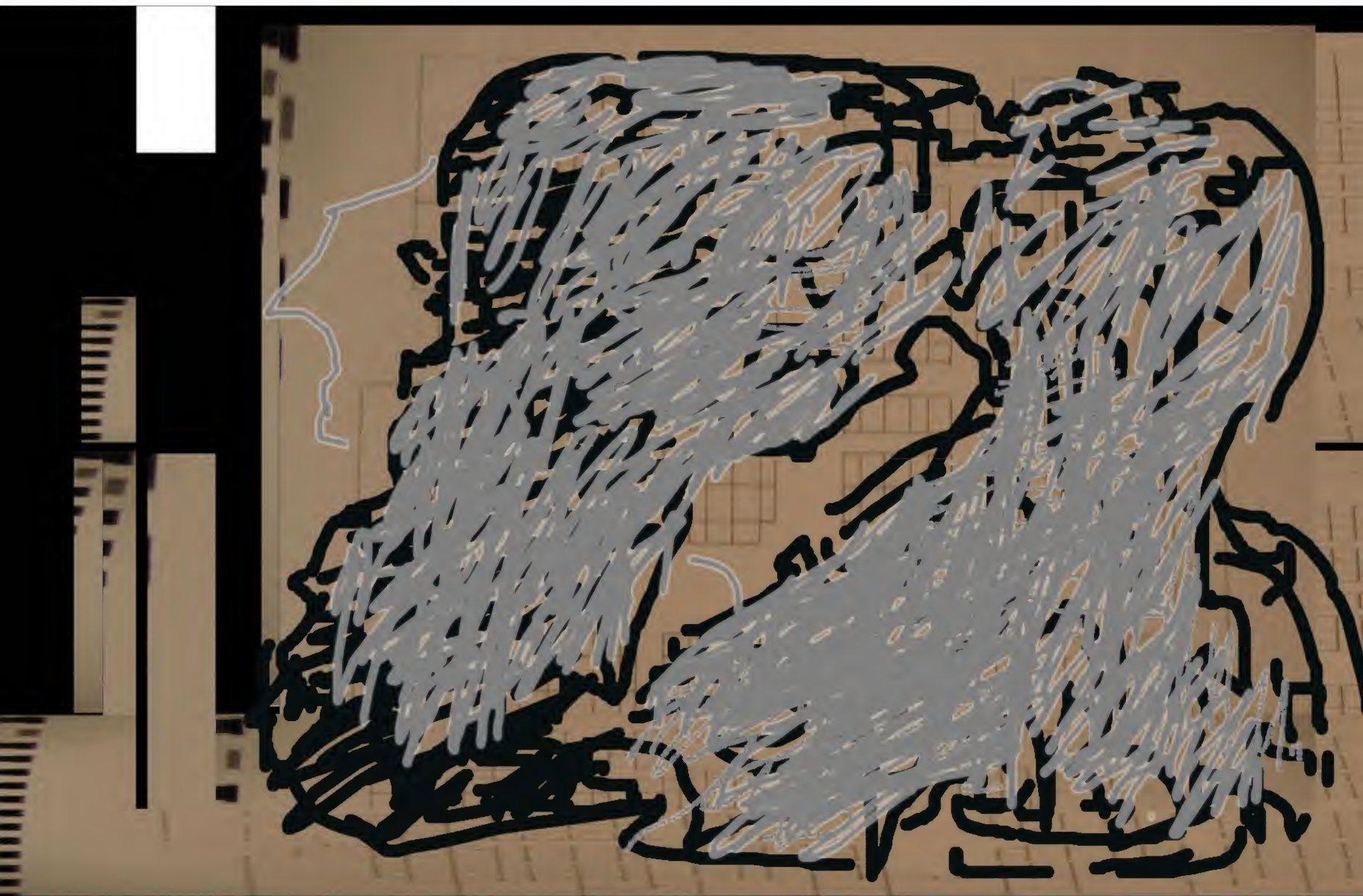








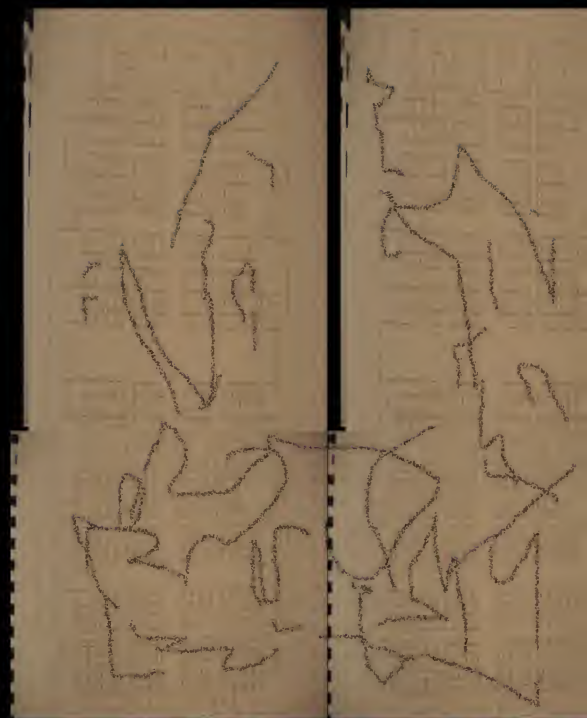
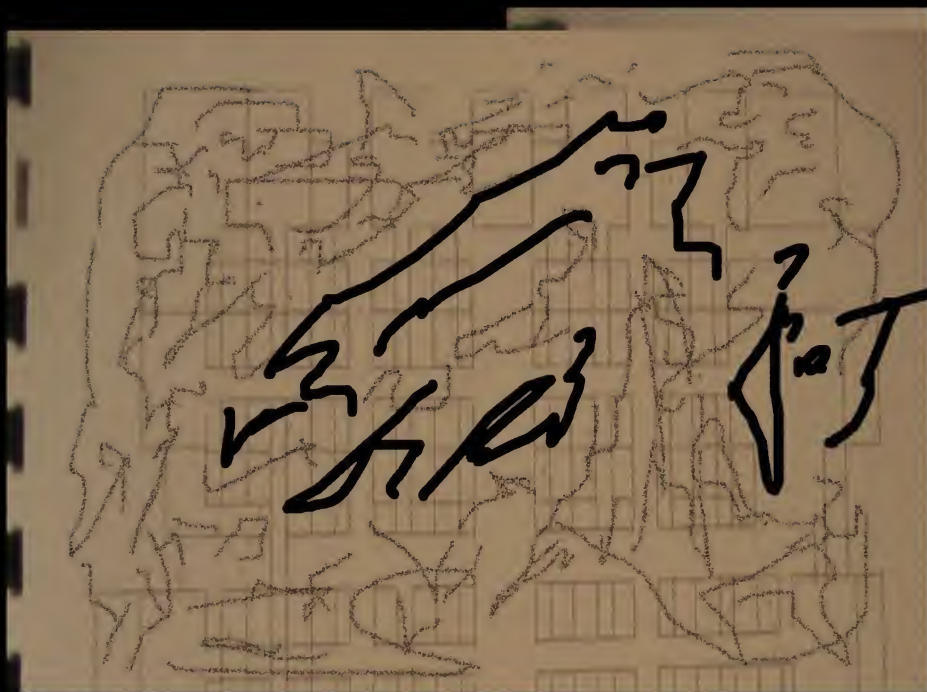






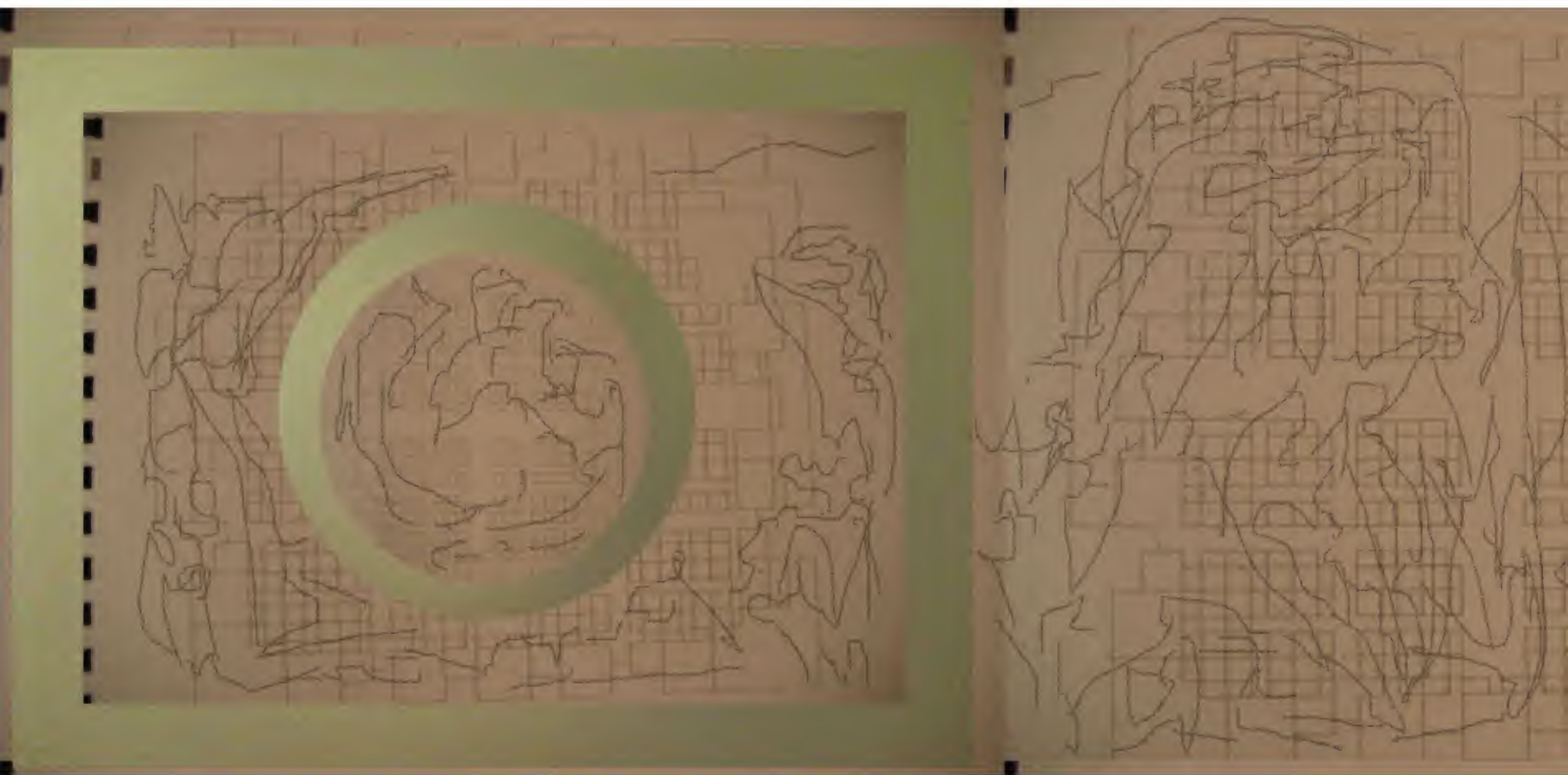
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